IN THIS ISSUE: "THE WORLD HAS MADE IT SWEET".... By Justine S. Carter

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Photo by Carlo Edwards, N. Y.

RICHARD CROOKS

As Des Grieux in the Metropolitan Opera Production of Manon on March 31, the Final Broadcast Performance of the Season

FREDERICK JAGEL
sings concerts in Albany and Clinton, N. Y., during April and will also appear at the Westchester (N. Y.) Festival.

CARMEN STUDER,
pupil of Dr. Felix Weingartner's conducting classes at the Basel Conservatory. Miss Studer has conducted most of the principal orchestras of Europe and South America, as well as many performances of opera. (Photo by Piaz, Paris.)

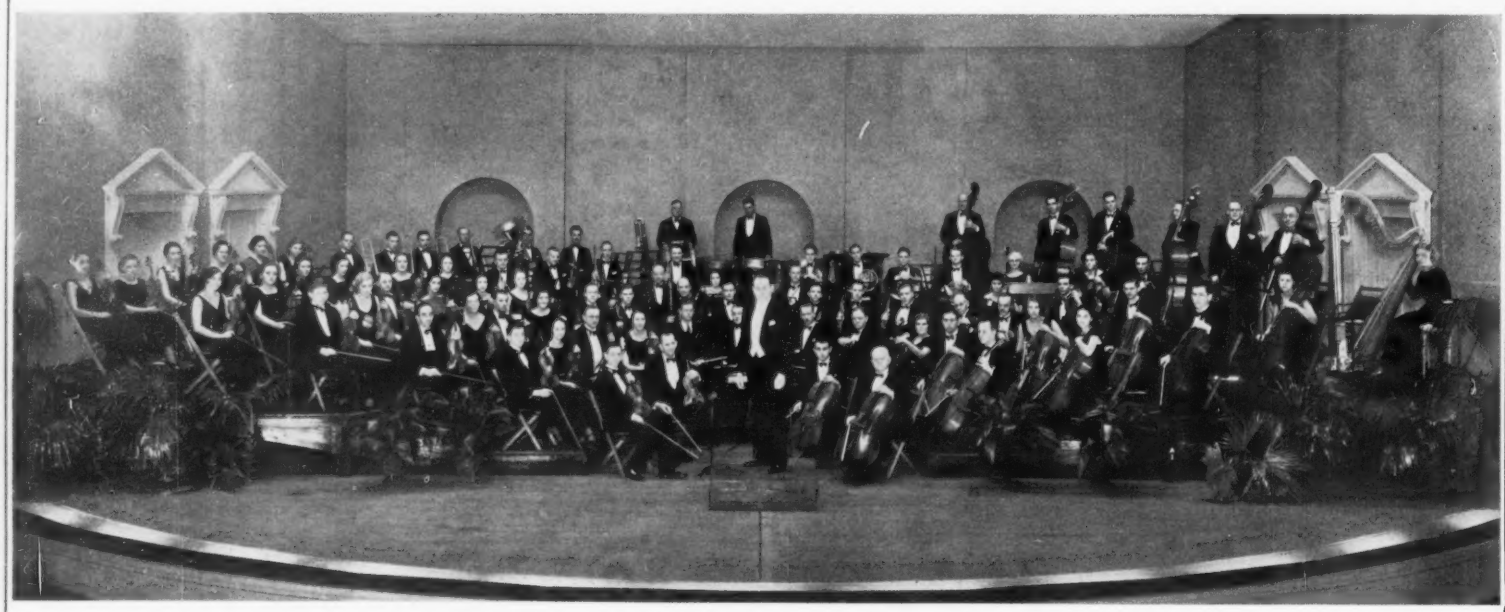
PAUL MAKANOWITZKY,
first prize winner at the Russian Conservatory of Paris and of the Russian Foreign Musical Society. Paul is a pupil of Jean Galamian. (Photo by Alban, Paris.)

SASCHA GORODNITZKI,
pianist, played at Carnegie Hall, New York, for the Hadassah benefit, on February 17, appearing in place of Maria Jeritza, who was ill. (University Studios photo.)

ADOLFO BETTI
has spent the winter in New York, during which time he has done a limited amount of teaching.

LAURITZ MELCHIOR
was the voluptuous Salome of the Metropolitan Opera's Surprise Party on March 11. (Courtesy of Herald Tribune—photo Steffer.)

ALEXANDER MEROVITCH,
head of the Musical Art Management Corporation in New York, left for the Pacific Coast on March 20. Mr. Merovitch plans to establish branches of the Musical Art Management Corporation in California.



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Thirty Concerts Per Week Mark London's Tonal Flood

A Violinists' Parade—Ansermet and Szigeti in Brilliant Recital—Busch Ensemble Fills Hall for Ten Programs—Bax' New Cello Concerto and Cello Sonata Heard—Rachmaninoff Heads List of Pianists—Orchestral Series Drawing to Close—Ethel Smyth's Mass Has Royal Restoration

By CÉSAR SAERCHINGER

LONDON.—Thirty concerts in one week—such is London's concert ocean at its flood-tide, which is right now. Since there are just five concert halls, ranging from the Albert Hall seating nearly 10,000, to Aeolian (which was to have ceased functioning long ago), it is obvious that they are all busy every day except Sunday; and on Sunday we have, by a wise dispensation of a certain impresario, either the Albert Hall or the Queens (not both) with the addition of the Palladium, which on week-days is given over to vaudeville and his Hi-dee-highness of Ho-dee-ho.

Hence even with the ruinous competition of Albert and Queen's out of the way we nevertheless have such catastrophes as Kreisler and Tetrazzini working against each other at the selfsame hour, namely three o'clock on a Sunday afternoon. So far as artistic profit to the listener is concerned it was a toss-up, and in my case Kreisler won the toss. The same seems to have been true with 9,000-odd others. I can't say they were lucky; for nearly all they heard they could have heard at any phonograph store without charge. The amount of tone that managed to reach across the vast spaces of the Victorian arena in the Bach Chaconne, for instance, was certainly not more than comes out of an average phonograph. And as for the Grieg sonata, which provided the "heavy" part of the program, there is not much nourishment to be got out of it by high, low or mezzo-brow. The only emotion aroused in the reviewer by this exhibition is a sense of righteous indignation over having to listen to bowdlerized movements labelled "Beethoven" and "Mozart," which had as much to do with originals as the unnamed vandals who "arranged" them had to do with the two great composers in question.

A VIOLINISTS' PARADE

Violinists have had a lion's share in the concert flood of the last two weeks. Besides Kreisler we have heard Szigeti, Heifetz, Hubermann, Dushkin, Sammons and Busch, each according to his lights. Szigeti played the Brahms concerto (also played, as reported in these pages, by Heifetz a few days before). Szigeti's performance was not an exhibition of effortless fiddling but eminently a communication of the essence of Brahms. He was, moreover, more fortunate in his "playmate" than Heifetz. Ernest Ansermet at the head of the B. B. C. Symphony Orchestra gave him a superb collaboration so that the performance had a rare degree of unity. A half dozen recalls showed that the audience appreciated this effort to give them the music and nothing but the music.

Dushkin, having like the Soldier in the famous Histoire, "sold" his fiddle to Devil Stravinsky, appeared in a program with his demoniacal friend. Besides the Histoire du Soldat in a version for violin, clarinet and piano, this redoubtable team gave us the Pulcinella suite, "reduced" to piano and violin, and the Duo concertant which makes much ado about the problem of combining the two instruments. The best way to solve any musical problem, however, is still the old one: to have inspiration.

Albert Sammons, England's best fiddler, made his recent appearance as soloist in the Royal Philharmonic Society's Elgar memorial concert. Being perhaps more intimately acquainted with the work and its master than any other living violinist, he gave a performance as authentic and reverent as the occasion demanded. Dr. Boult conducted.

VIOLINIST WITH A MISSION

Adolf Busch, German violinist, has been in the forefront of musical activity for the past fortnight. Busch has a different conception of the fiddler's mission from his colleagues. Although a soloist of renown and undisputed leader among German violinists for years, he never gives the usual violin recital, and the playing of violin concerti he evidently regards as one function of the violin soloist among many. Indeed, as a solo instrument the violin can hardly satisfy an all-round musician completely. So Busch has cultivated the playing of sonatas with a worthy partner, Rudolf Serkin, and the playing of quartets with the Busch Quartet (in which his brother Hermann is the cellist).

For the third consecutive year the "Buschs" have concertized in London in an intimate but highly significant way, giving ten concerts within three weeks. These consist of all the Beethoven string quartets, interspersed by sonatas, trios, piano quartets and quintets by various other composers—Mozart, Schubert, Brahms, Reger and one Englishman, Frank Bridge. Wigmore Hall has been entirely filled for this remarkable series and the enthusiasm of the audiences attests not only to the remarkably expressive ensemble playing of these musicians but also to the high esteem that chamber music enjoys in this town. Busch himself is probably unique in exercising his leadership without sacrificing his standing as a virtuoso. An intense and broad-gauged love of music inspires his activity.

BAX REMEMBERS THE CELLO

Next to the violin, the cello has been rather prominent in recent events. Arnold Bax has come forward with two new compositions for the instrument, a concerto and a sonata. The concerto was played by Gaspar Cassado and the London Symphony Orchestra under Sir Hamilton Harty. Although in three movements, it has the advantage of brevity, but except for the *andante* there is not much comfort in it for the solo-

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Leading German Publication Changes Ownership

BERLIN.—The Allgemeine Musikzeitung, edited and published for the last twenty-seven years by Paul Schwers, has been acquired by the Leipsic publishing house of Breitkopf and Härtel, as of April 1. For the time being, Mr. Schwers will continue to edit the paper from Berlin, but it will be printed in and distributed from Leipsic. The editor's advanced age is given as reason for the change. Schwers studied music at the Berlin Hochschule and has been a critic since 1898 (Berlin newspaper, Germania). His predecessor as editor of the Allgemeine was Otto Lessmann and the paper is one of the oldest in Germany. Under Mr. Schwers' guidance it has pursued a strongly nationalistic policy. R. P.

After Stormy Times in Vienna Music Life Returns to Normal

Heger, Schuricht, Walter Conduct—Feuermann Plays—Concerts Well Patronized, Proceeds "to the Families of the Killed"—Favorite Viennese Pianist Acclaimed—A Prodigy Team—Wolf-Ferrari's Four Ruffians Reaches Vienna

By ANATOL RAPOPORT

VIENNA.—Vienna's musical life, distorted by the unhappy events of the February days, has at last attained its normal position of the "pre-revolutionary" times. There are still reminders on the concert programs, such as "Proceeds to go to the families of the killed," but as for the "proceeds" themselves, they leave nothing to be desired. Concert attendance is excellent, to say the least, and there have been many "big affairs" to which this statement can be applied.

In the first place, there are the guest conductors, Robert Heger, Carl Schuricht and Bruno Walter. Heger, who a year ago was still one of us, came from Berlin to conduct Bruckner's fifth symphony in the Musikfreunde-Ravag series, a work which owing to its length makes up a considerable portion of a conductor's repertoire. At least once every season the trumpeters of the Vienna Symphony Orchestra line up in the organ gallery of the Musikverein Hall and blow the Bruckner enthusiasts to heaven. In this concert Emanuel Feuermann, Vienna's own cellist, reaped overwhelming success with a typical virtuoso performance (but not devoid of great inspiration) of Haydn's concerto. One was aware of the performing master in the very opening of this unique work.

BRUNO WALTER'S BEETHOVEN

Walter came as the next conductor of the Philharmonic with his incomparable reading of Beethoven's eighth. Who else can put so much life into the dead Maelzl-Metronome beats of the woodwinds in the second movement? This is exactness but not monotony. One even suspects microscopic (or is it microphonic?) *rubati* in those beats, which only serve to accentuate the precision. Walter also played eighteenth-century conductor, leading Handel's Concerto Grosso in B minor from the piano.

We enjoyed Schuricht's precise leading of the genuine German school. He presented a "novelty" that he had dug up among old manuscripts, a Concerto grosso by one Stolzl, contemporary of J. S. Bach. Most remarkable is the instrumentation of the work, built on quite other principles than those set up by Haydn later. The orchestra is divided into "groups," the predominating instruments and melody carriers of each group being trumpets. There are also two harpsichords in the score, but no one hears them. It sounds very "modern." The trumpets are heard continually in the high register, drowning out every one else, and the thing shrieks abominably. Still the concerto is perfect in form and inspired in content—an interesting bit of musical history.

In an interview Schuricht said that a strong ambition of his is to conduct a Bruckner symphony with the Vienna Philharmonic. When asked why he did not do it now that he had a chance, he explained that he would not dare meet the Viennese on their own ground while he was still not quite known here. His concert however took all justification away from this noble modesty. He was acclaimed with the usual reverence that Vienna has for German conductors who are great. Instead of Bruckner, Schuricht directed Tschaikowsky's fourth symphony, which for some strange reason is not liked here.

Encouraged by the success in the Philharmonic concert, Schuricht took the place of Fritz Busch, indisposed, in conducting Mahler's second symphony, and so multiplied his success.

(*Continued on page* 24)

Bloch's Sacred Service Has Première in Turin

Result of Three Years' Work—Text Drawn from Hebrew Original—First Part Suffers from Formalism—Epilogue Brings Back Bloch at His Best—Distinguished Audience Acclaims Master, Who Conducts Own Work

By RAYMOND HALL

MILAN.—Ernest Bloch's most recent work, a musical setting for the service of the Reformed Synagogue, given its baptismal performance at the Teatro di Torino, with the Turin radio orchestra and chorus under the composer's baton, ranks high in the interesting series of world premières lately heard in Italy. A select audience, comprising numerous personalities in Italian art, crowded the aristocratic little theatre for the keenly-awaited event and at the close acclaimed the illustrious musician with warmth.

This latest work of an artist America is proud to claim as an adopted son was commissioned in 1930 by Gerald Warburg (its dedicatee) and cost Mr. Bloch three years of unremitting labor and artistic travail. Upon the advice of the Rabbi of Milan, its original title, Hebrew Service, was changed to the present one—Sacred Service—an exact translation of the Hebrew designation for the Sabbath morning liturgical function. Scored for full orchestra, chorus and baritone cantor, it was here sung in the Italian rhythmic version of Mary Tibaldi Chiesa.

In an interview to Andrea Della Corte, music critic of the Turin daily, La Stampa, Mr. Bloch has made interesting revelations concerning the æsthetic and spiritual purport of the work, which he regards as the quintessence of his life experience as man and artist. The fruit of long meditation, the Sacred Service transcends the frame of ecclesiastical function or racial cult to assume universal scope. In it he has recorded his philosophic conception of life and death, of man's relations to Creation.

While divided into the five parts prescribed by the Hebrew liturgy and using the literary sources consecrated by usage (Scripture excerpts from psalms, proverbs, Exodus, Deuteronomy and selections from the traditional prayers), the composer himself chose the particular texts and arranged them according to his own constructive sense. Finding inadequate the existing English version of the ritual, Bloch mastered the Hebrew original and pondered each word and phrase for its full meaning, often highly symbolical.

FIVE PSYCHOLOGICAL STATES

It will be opportune to quote from the able exposition of Signor Della Corte: "In selecting some passages from the Bible (as

(*Continued on page* 21)

Weber's Abu Hassan Has American Hearing

MacDowell Club Sponsors Première—Sandor Harmati Conducts and Produces New English Version of Merry One-Act Comic Work Based on Arabian Nights Tale

By RUSSELL M. KNERR

The American première of Weber's youthful comic opera in one act, Abu Hassan, was given by the MacDowell Club of New York in its auditorium on the evenings of March 23, 24 and 25. A new English version of the text made by John Alan Haughton was used. Sandor Harmati was both the conductor and producer of the work, and scenery and costumes were arranged by Ernest Peixotto.

The cast included Lola Monti-Gorsey as Fatima; Terry Horne as Abu Hassan; Gean Greenwell as Omar; D. Putnam Brinley as the Caliph; Radiana Pazmor as Sobeide; Justin Williams as Mesrur, and Mrs. Constance de Haven as Zemrud. A chorus of twenty and a small orchestra assisted.

ORIENTAL COMEDY OF MISUNDERSTANDING

Weber's little opera was written in 1810, and produced at Munich in the following year. It was not his first essay for the stage, at least three works having preceded it. It is based on an episode taken from the Arabian Nights, in which the impoverished Abu Hassan and his faithful but coquettish wife Fatima conspire to pay off harassing debts by a wily expedient. Fatima goes to the Caliph's lady, Sobeide, and bewails her husband's end, coming away with a rich gift. While the usurious Omar, who has cast an eye on Fatima, is induced by her cajoling to pay off their creditors, Abu Hassan also hastens to the Caliph mourning the death of his wife. He receives a handsome shroud and money for the burial.

However, the rulers find a discrepancy in the story and lay a wager as to which one has died. The inquiries of their messengers resulting only in greater confusion, the monarchs arrive with their train to con-

(*Continued on page* 19)

Mussolini Bans Opera by Malipiero

(*Special Cable to the Musical Courier*)

ROME.—After two performances at the Royal Opera, Malipiero's The Fable of the Exchanged Sons has been withdrawn at the order of Premier Mussolini. The Duce stated that his action was based on the "moral incongruity" of the drama, which has a libretto by Pirandello. The Osservatore Romano, publication of the Vatican, attacked the work on both ethical and artistic grounds. The premiere on March 24 occasioned catcalls and whistling. A review of the opera will be published in a later issue. L.

"THE WORLD HAS MADE IT SWEET"

By JUSTINE S. CARTER

SPRING comes slyly to the City. Bleak pinnacles of skyscrapers cut the rosy sky; hard pavements, knowing no softer influence of rain and warmth, lead the way from home to work. Yet no man-made barriers can combat the secret force that fills the City with sparrow noises and the fragrance of budding trees, with the bright kind sunshine of midday and the glow of longer twilights. It is then that the hurdy-gurdy, vernal token peculiar to the City, comes into its own. True, the hurdy-gurdy may be seasonless but in the spring it flowers and expands. Its tunes become more jaunty, like the steps of passers-by. Windows are opened again to catch the melody. Coins ring against the sidewalk with a new gratitude.

An open window, a curtain billowing to the air, spring like a breath coming over the river; and below a hurdy-gurdy man in a tattered suit, grinding out a tune that makes one think of Naples, or an Irish river, or green towers on the Rhine. That is a sign of the season that country dwellers will never know with quite the same association.

It is a queer immortal sort of industry—this grinding out of tunes from a barrel organ. It has survived migration, change and progress. It survives depression where more worldly business fails—and its survival is attended by a graciousness that is peculiar in an overanxious world.

It exacts no specific fee because its value depends so much upon its hearers. It may mean a word spoken, a song forgotten or another spring of memories. Its secret, more so than that of any other art or music, is association. The coin dropped into a battered hat or tossed on the curb is like a candle lit before an altar. It is not payment for goods received. It is to keep alive something that is older than oneself; that is older than the City, or the roar of traffic that cannot drown the music.

The charm of the hurdy-gurdy transcends all barriers of age, class and understanding. What disillusioned city dweller cannot remember dancing to its tunes at an earlier, gayer age? What city child, trudging home from school, books under arm and cap awry, has not tendered a grimy penny to the hurdy-gurdy man; eyed the parrot respectfully, or joyfully cheered the monkey? Youth indeed is not complete without the ruler, the zoo and the hurdy-gurdy.

But the hurdy-gurdy plays a part in adult life as well. At least one political career has gained by its cheerful caroling. East Side or West Side or wherever you happen to live, no New Yorker can have missed that musical campaign, and the smiling ex-governor with the drown derby would be the last to deny its potency. To what does di Capua, lyricist of O Sole Mio, owe his immortality? And Verdi, Puccini and Rossini must pay similar tribute to the hand organ.

Interview with Italy

I found my hurdy-gurdy man when the day was turning gray with age and tired people were walking home more briskly to its song. He was grinding cheerfully while the impudent monkey frisked about him. I gave the man a coin and sat down on my park bench to enjoy the tunes. Every now and then that outrageous monkey would come and hold out his cap to me, asking for more, no doubt.

"Do you like to play the organ?" I asked the man.

"I'd rather play it in Italy," he said.

"Tell me about Italy," I urged.

"It is warm and the children sing," he said. "There are always flowers and sunshine everywhere."

"How long have you been in this country?" I asked him.

"Fifteen years."

"And how long have you played the hand organ?"

"For nine years. But my family were always musicians. My father played the cornet, in Italy."

He told me that times were bad, but I could see that he would never change his profession. It was part of him, like the old coat and the homesickness, and he would go on this way grinding out tunes, hoping for better times and warmer weather. The thought of hardships made him mournful. He was turning the crank listlessly now while the sprightly melodies danced out.

I did not see how he could be so sad. The music was lilting; it was all I could do to keep my feet still.

"I must go now, but thank you, I love your music," I said.

He smiled "goodbye," and changed his song. I left, trying not to skip, but to walk sedately off as a lady should. He was playing La donna e mobile. As if I would ever forget him!

Thinking of his tunes and his hurdy-gurdy, I longed to know where these instruments are born. Passing again, one time, I asked him. I said I might like to own one too, and he told me how to get to the place, for the streets and names were strange to me.

Down at the end of this island is a fish-smelling district where the streets are named "slips" and the gentle art of paving is not known. Cobbles serve instead. Signs will guide you to the nearest subway, if you are one to enjoy that mode of travel, but black, orange, red and white funnels will speak to you of other lands and wilder adventures. There are wagons and trucks and the warehouses of importers. There are all the evidences of commerce, for New York after all is a port, a fact which you have probably forgotten among the skyscrapers of Wall Street and the bright lights of Broadway.

Between Peck Slip and James Slip runs a byway with the eloquent name, Water Street. Not wide, but adequate, it is faced on either side with the storehouses of the traders. There a fish-net-maker plies his trade, and last but not least, the hurdy-gurdy factory occupies a ramshackle loft.

An old man does his business here. For forty-three years he has been making his favorite instrument, following a tradition to be sure, but contributing improvements wherever his invention suggested. His rivals, a firm in Brooklyn and another in Philadelphia, share his sorrow. The hurdy-gurdy, they fear, is dying out.

This Decadent Age

When I visited him he told me the trouble.

"It's too bad," he said, disconsolately, "but people don't want to listen to good music any more." He was quite serious. "The radio and jazz do all the harm. The people have no ear for tunes any more."

And I believed him. It is rhythm people listen to over the radio, not tunes.

We were surrounded by hurdy-gurdies, old and new. His assistant was repairing the old ones and equipping them with new music. The maker was busy with a new one which he allowed me to manipulate. The instrument, one of the smaller ones that hangs by a strap over a man's shoulders, was an actual organ. The kind that are pushed, or the instruments that speed the merry-go-round lovers on their dizzy way, are string instruments, piano and violin. But the modest hand organ is the true love of the manufacturer.

In a box of polished wood the little mechanism rests complete. The organ pipes must be twisted to fit their restricted space; the keyboard cannot follow the usual sequence because the longer pipes, corresponding to lower notes, must be tucked into likely nooks, while the shorter pipes are relegated to left-over areas. The wheel acts both as bellows and recorder. A perceptible shift of the wheel changes the record, and in this portable instrument as many as seven or eight tunes can be played.

"What can they play?" I asked.

"Anything within the range. Of course you couldn't play William Tell," he said, with a twinkle in his eye. "But there are other operas—

"One time Mascagni—you know Cavalleria Rusticana?"

I nodded.

"Once the composer decided to take a vacation. He went to Naples, the city we all consider most beautiful. He stayed at a hotel overlooking the bay, and rested. But the morning after his first night there he was awakened by the sounds of one of his own arias. It was played on the hand-organ, but very badly, you understand. All out of tempo. Mascagni couldn't stand it; he rushed to the street and showed the man how to wind the crank so the music would come out right.

"The next morning Mascagni woke up to the same tune. It was played right, too. The composer was very pleased. He stepped to the window to throw the man a coin, but stopped in amazement.

"The man had collected a large crowd and was gathering in centisimos. There was a sign on his back 'pupil of Mascagni'!"

Songs Beloved of Localities

The organ maker was himself delighted with this story. He led me to his desk to show me other hurdy-gurdy repertoires. I studied the ledger and he interpreted intelligently.

"You see," he said, "they have to go partly by the district they play in. Here's one, Marcia Reale. That's our national march. Comm' e bella 'l a Stagione—'how beautiful the season is.' That's a Neapolitan air. O Sole Mio. Miserere. You can see whom he plays to."

"Your compatriots," I replied.

"Yes, our people love music," he said.

There were others, Irish specialists—My Wild Irish Rose, When Irish Eyes Are Smiling, Rosie O'Grady. And a "Jewish boy," he called him, with Eli Eli, as a specialty. The majority of programs showed a catholic taste. The musicians were taking no chances. They included two Irish tunes, two Italian, one or two popular songs of the moment, and an old favorite or two of their owners. Business, after all, is business, and why restrict the market?

The manufacturer stopped at a certain page.

"This man," he said, "is a real musician. He composes his own songs and I make the records for him."

"It is a good way of being heard," I commented.

"Yes. The only way, for him."

Ministry of Melody

We read on through the book. The old man hummed whenever a title struck his fancy. I looked at the names of the owners, mostly Italian, some Jewish, one or two plain Yankee. I have never known a woman grind a hurdy-gurdy, and indeed there were no female names on his register. Too busy with the bambinos, I suppose.

At last he stopped turning the pages. I looked at the list. Nearer My God to Thee, Rock of Ages, Jesus Loved Me, it ran.

"Who is this?" I asked.

"He's a preacher. He wanders around preaching his sermons out-of-doors. The people listen. Then he plays his hurdy-gurdy and he and the people sing."

Like the prayer organs of the Thibetan priests, I thought, only much, much better. A novel service and a beautiful form of worship, this. I wondered, too, how the Pilgrims, crying centuries ago for freedom of worship, would have welcomed this oddity.

We went back into the shop, where the manufacturer stopped before an aged little hand organ. The wood was smooth and scarred; its painted decorations, once jaunty flowers, were now faint with age.

"That is an instrument I bought from Gavioli thirty-five years ago," said the old man. "It was once a perfect organ. Gavioli was the most famous hurdy-gurdy maker of Paris at that time. He was a native of northern Italy, but he founded a house in Paris and it flourished for many years. This is one of the few instruments still in existence from that maker."

We turned the old crank reverently, and the tunes rolled out, a note missing here and there. The original repertoire had been replaced by a newer group of tunes—just such modern frivolities as Let's Have Another Cup of Coffee, but the old mechanism was there intact, still capable of rendering to all—the people's choice.

History of the Hurdy-Gurdy

Was this the earliest hurdy-gurdy? Not by any means. For a glance at the history of the hurdy-gurdy makes you feel that the gods must have used it on Parnassus. Like most beloved things it has its own forgotten past. The appearance of the portable organ takes us back to pre-Christian days at any rate, for ancient coins from Tarsus in Asia Minor testify to its existence. One archaeologist tells us that the musician played upon an instrument "fastened to his breast and having seven pipes set in a rectangular wind chest in the centre of which appear to be two bellows of unequal sizes." Is it too much to suppose that the legitimate heir of this Mesopotamian music box is the king of instruments, the organ proper, while the bastard line ends up in our old friend the hand organ?

We find similar testimony in Roman days, but it is not until the Middle Ages that the ancestors of our favorite become numerous and popular, and even they have switched allegiance. The organistrum was first practised by Hucbald in the tenth century, we learn from weighty sources. It is the earliest form of the hurdy-gurdy, but it is a string instrument and actually played as well as cranked by individuals. In the process of evolution our hurdy-gurdy has acquired its crank, but not yet entered the realm of canned music. It holds no records. It was played in the eleventh century by no less a personage than a royal lady, while her maid, poor thing, turned the crank! Their likenesses were preserved for us, while busy with this gentle pursuit, in a bas-relief from the Abbey of St. Georges de Bosherville.

In this stage of development the hurdy-gurdy reached its heyday! It acquired both prestige and titles. After the name organistrum came the longer title Symphonia siu organistrum, then Symphonia and finally Chifonie, which appellation it held until the sixteenth century. A derivation of that name, "phonphogne," it retained in Provence until the beginning of the twentieth century, but it was known in other parts of France as the vielle.

A Favorite of the Nobility

Still described as a *violon à clavier*, and assuming the shape of a violin with crank attached, it enjoyed great vogue among the nobility. The demand for the vielle was insistent and many expert makers of the instrument set out to supply that demand. Six or eight of these geniuses are known to us, but Pierre Lowet alone earned the reputation—"Le Stradivarius des vielles."

While at this popular stage the *vielle* was subjected to an innovation that did not prove successful. The string instrument was combined with a wind instrument, a kind of organ, and a mongrel, known as the vielle organisée, resulted. The *vielle* now began to figure at royal courts and in the memoirs of the great. The seventeenth century Abbé Corbasu relates the following conversation in his letters:

"The marquise: 'I formerly played the guitar—and I owned a very beautiful one that cost me a great deal of money. . . .'

"The Master: 'Since it is necessary to have two vielles, and the guitar is no longer in fashion, I will have made for you the vielle organisée.'"

The vogue was so well recognized that composers became aware of it and hastened to supply royal patrons with new material. Even Joseph Haydn was not above trying his hand at composing for the vielle organisée, at the request of the King of Naples. King Ferdinand, alas, though a spirited lover of the arts, was not an accomplished hurdy-gurdy player, so Haydn was instructed to make the tunes simple and easy to play. He wrote a divertimento and several nocturnes for the enthusiastic king.

The *vielle organisée* lived a short but happy life, yielding precedence at last to the string instrument. The latter, modern scholars would have us believe, is extinct. But the lovers of the modest hurdy-gurdy may challenge this statement and claim for the barrel organ a royal lineage. For the faithful wheel with its little iron pegs was the only feature that distinguished the old vielle from its sophisticated sisters, the clavichord, the organ and the violin. And that same faithful wheel survives in the hand organ and the pushcart hurdy-gurdy of today. It is involved too in their more elaborate brethren, the nickelodeon and the merry-go-round. The device, moreover, survives in these instruments only.

The recording function added to the other duties of the wheel came in at a later date when the development of piano-players and gramophones ushered in the era of canned music.

Atmospheric Enchantment

The manufacturer told us of a signal success of the hurdy-gurdy in Naples. Indeed, no lover of the instrument is ignorant of its dearness to those grandchildren of Botticelli and Ovid, painter and poet that paid due tribute to Italian spring and Italian spirit. Paris seems to have taken the hurdy-gurdy seriously and even to have intellectualized the instrument with considerable success. Schubert, on the Germanic side, gave us The Hurdy-Gurdy Man, a song with words by the poet Muller. In New York the hurdy-gurdy adds to "color" in the Village, rubs elbows with society in the East Fifties, and accompanies the blossoming of the wistaria in the Park. Yet the loveliest tribute ever paid the hurdy-gurdy comes from an English poet in London, with:

"There's a barrel organ caroling across
a golden street
In the City as the sun sinks low;
And the music's not immortal; but the
world has made it sweet
And fulfilled it with the sunset glow;"
So—
"Come down to Kew in lilac time, in
lilac time, in lilac time;
Come down to Kew in lilac time (it
isn't far from London)
And you shall wander hand in hand,
with love in summer's wonderland
Come down to Kew in lilac time (it
isn't far from London!)"

IN NEXT WEEK'S ISSUE

THE HYGIENIC EFFECTS OF HEALTHY VOICE TRAINING

By LEO A. KALLEN, M.D.

Bach Mass Sung by Boston Forces Under Koussevitzky

Morning Musicales Audience Applauds Lehmann—Robin Hood Conducted by Arthur Fiedler—Sylvia Lent Soloist with People's Symphony Orchestra under Sevitzky

BOSTON.—Bach's B minor Mass was given an impressive performance under Dr. Serge Koussevitzky before a sold-out house at Symphony Hall on March 18. The concert, which was in aid of the Pension Fund of the Boston Symphony Orchestra, enlisted not only the services of that organization, but also the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth, and an unusually fine quartet of soloists, including Olga Averino, Margaret Matzenauer, Richard Crooks and David Blair McClosky.

The virtues of Dr. Koussevitzky's deeply personal presentation of the great Bach score are now familiar to Bostonians, but they are as thrilling as ever. This was apparent from the extraordinary ovation which followed the close of the performance. The singing of the youthful Harvard voices, whether under the tutelage of Mr. Woodworth or Dr. Archibald Davison, is similarly renowned. The superb musicianship and artistry of Mme. Matzenauer in the interpretation of her numbers in the Mass were also familiar, and were warmly applauded as on previous occasions. Without exception the other soloists offered pleasure. Mme. Averino's beautiful voice has rarely been heard here to better advantage; Mr. Crooks seemed to this correspondent to be at the peak of his art; and Mr. McClosky, though not of the mature artistic stature of the others, sang gratifyingly well. A word of praise must be added for the solo instrumentalists: Richard Burgin, violin; George Boettcher, horn; Louis Speyer and Jean Devergie, oboi d'amore; Georges Mager, trumpet.

LOTTE LEHMANN IN RECITAL

Lotte Lehmann delighted the Morning Musicales audience at the Statler on March 19. The program, which had been postponed from February 21, consisted of three groups of German Lieder and four songs in English, not to mention many extra numbers. Although Mme. Lehmann had sung much of this program in Boston last year, it was good to hear and witness again her beauty of voice, intense musicality and charming manner. Lehmann's art is great. Erno Balogh played excellent accompaniments, including that of his own song, Do Not Chide Me.

DE KOVEN OPERA SUNG

Arthur Fiedler conducted a sparkling presentation of De Koven's Robin Hood at Jordan Hall on March 20 and 21 before enthusiastic audiences. The production, which was under the management of Demeter Zachareff, featured the Boston Light Opera Company, made up mostly of local singers who have toured in the De Koven opus, a work in which another Boston organization became famous many years ago.

The cast of capable singers included George Milan Tinker in the title rôle, May Korb as a charming Lady Marian, Yvonne Des Rosiers as an engaging Annabel, Hudson Carmody humorously mouthing lyrics and music allotted to the High Sheriff, Eugene Conley as Guy of Gisborne, and Edna Merritt as Allan a-Dale, among others.

The settings and costumes were surprisingly effective, which was also true of the stage management. Under Mr. Fiedler's baton the chorus sang its rousing numbers with animation. The feature of the performance, indeed, was Mr. Fiedler's lively tempi and brisk direction, so that a comic opera did not become over-sentimentalized. The audiences applauded most enthusiastically.

SYLVIA LENT PLAYS WITH ORCHESTRA

Sylvia Lent, violinist, was soloist with the People's Symphony Orchestra under Fabien Sevitzky at Jordan Hall on March 18, when an audience that crowded the auditorium applauded her heartily following her lively and brilliant performance of the Mendelssohn concerto. Miss Lent's playing was especially marked by accuracy of intonation, clean attack and good tone. She set a rapid tempo for the last movement, but justified the tempo by her performance. The orchestral accompaniment, under Sevitzky, was almost a model, so clearly did it permit the solo voice to sound without itself becoming lost. The ensemble was of rare excellence.

Mr. Sevitzky and the orchestra opened the program with a beautiful performance of Weber's Oberon overture and closed it with Till Eulenspiegel by Strauss. In between was Emerson Whithorne's New York Days and Nights, music of realism and impressionism, admirably presented by the People's Orchestra under Sevitzky. Not only the size of the audience, but also its cordiality, indicated the strides the conductor has made in one short season.

CONSERVATORY CONCERTS

A cordial audience applauded warmly at a students' recital in the Malkin Conservatory of Music on March 18. The program consisted of piano music, played by Arthur Nelson, Trudy Nelson, Katherine Jackson, Kenneth Brilliant, Charles Gallagher, Esther Stein, Dan Farnsworth, and Bertram Borison. These budding pianists are from the class of Manfred Malkin, dean of the conservatory.

Piano quartets by Mozart and Brahms and Vaughan Williams' cycle of songs, On Wenlock Edge, made up a program at Brown Hall, New England Conservatory of Music, on March 20. Rulon Y. Robison, tenor, George S. MacManus, pianist, and the Conservatory String Quartet were the performers.

M. S.

Bauer and Dobrowen Heard in Cadillac Symphony Concert

The fifteenth Cadillac Symphony Concert heard over the Blue Network of the National Broadcasting Company on March 25 had Issay Dobrowen, conductor of the San Francisco Symphony Orchestra, as leader. Harold Bauer was the applauded guest artist. The orchestral numbers included a movement from Beethoven's fifth symphony, Grieg's symphonic dance No. 2, and Rimsky-Korsakoff's Sadko tone poem. The Slavic conductor instilled the symphonic numbers with the fiery temperament and brilliant tonal qualities which have marked his guest appearances with the Philadelphia Orchestra this season. The Sadko music brought a folk note and wildly impetuous portrayal of the submarine dances in that intriguing bit of Russian legend.

Bauer played the Schumann concerto, plumbing its mellow message and poetic depths with the sure mastery of a veteran interpreter. Few living pianists combine control of keyboard expression with sensitive feeling for the musical curve and content of the composer's thought as does this artist. He gave Chopin's ballade in A flat as a brilliant second number, winning warm applause from the studio audience. R. K.

Pan American Composers Reorganize

The Pan American Association of Composers, after reorganization of its direction, which is again under the chairmanship of its founder, Edgar Varèse, announces two subscription concerts in New York next month—at Town Hall on April 15, with Nicolas Slonimsky, conductor, and at the Alvin Theatre with the collaboration of Martha Graham and her group on April 22, conducted by Albert Stoessel. Composers represented at the Town Hall program are Harris, Ruggles, Roldan, Caturla, Salzedo, Ives, Varèse, Weiss and McPhee; soloists, Carlos Salzedo, harp, and Josef Wissow, piano.

Lotte Lehmann Discusses Art of Opera and Lieder Interpretation

Eminent Exponent of Both Types of Singing Outlines Psychological Differences of Stage and Concert Platform

The relative merits of opera and Lieder singing as mediums of artistic expression were under discussion by Lotte Lehmann, soprano of the Metropolitan Opera and life member of the Vienna Staatsoper, who is mistress of both these forms of vocalism.

"Lieder and opera," said Mme. Lehmann, with a nod of her graceful head, "are two stars which never meet in their orbits. Certain fundamental principles of interpretation separate them, make them two distinct art manifestations."

Asked to define the differences, the artist knit her brows in thought for a moment.

"In opera," she pointed out, "you live a part through from beginning to end, give life to one single tonal effigy, cannot deviate from one character. On the other hand, in concert every song is a different mood. One's temperament is called upon for a wider variety of character portrayal.

"It seems to me that concert singing is the more valuable of the two in one sense. However, viewing the question from another angle, opera has the greater share of æsthetic riches to offer.

"The singer who goes on the stage to sing a part in a music-drama, has perhaps the most perfect escape from his own personality into that of another that art offers. We leave behind us the commonplace circumstances of our lives, we live, breathe and have our being on a loftier plane than that to which we rise in actual existence.

EMOTIONS OF THE SINGER

"In the three hours of a performance, we experience the sensations, the joys, sorrows, desires and disappointments of a whole lifetime—and can return to our own sphere unscarred by our operatic suffering, though perhaps ennobled by the beauties of that other life. It is no small thing that opera can offer in a single afternoon or evening, passion, birth, death—triumph, despair, and all the other emotions.

"This form of interpretation also calls for expression not only through voice and through mind and soul, but through one's own person. In concert, you retain your own identity—I am Lotte Lehmann, recounting certain events, painting you a picture of a certain mood or scene. On the opera stage, I must forget Lotte Lehmann as completely as if she had never existed. Anything of her that infringes on the performance will mar the artistic balance. Body and soul, I must be Elisabeth—Eva—Isolde—one of the Puccini heroines, or whatever part I am singing. On the recital platform, Lotte Lehmann conveys by her voice—by mind and soul, what the songs mean to her, but she does not wear the trappings, make the physical gestures of the characters she sings of.

"You can see by this, I think, how I am justified in my statement that singing in concert and in opera is as different as painting a picture and actually taking part in a tableau."

In reply to a question as to which were her favorite rôles, the soprano, with characteristic emphasis, answered, "I have no favorite parts. The rôles which are of psychological significance, which offer opportunity for colorful characterization as well as vocal display, are the ones that I find most congenial. I do not like to play the cut-and-dried, conventional heroine, whose motivations are so obscure as to baffle the observer.

"What I do like are the vivid women, whose contributions to the plot are not always actuated by wisdom, but are at least understandable in a human being.

"And I like new rôles. I am insatiable, I suppose, in my desire to *be* more people—to assume many and diverse personalities, as I said a little while ago."

DISAPPROVES CUTS IN WAGNER

Mme. Lehmann was asked to give her views on the current question of whether the Wagnerian scores should be cut or given complete—that burning issue which has incited so many heated arguments.

"To cut one of those masterworks," said the soprano, "seems to me a great pity. There is nothing there but what, to the trained listener, is congruous, beautiful and a part of the complete whole.

"However, to the opera-goer who has not grown up in the love of Wagner, I can see that they might seem a little massive. My suggestion to those who wish to solve this difficulty would be to present the deleted scores to the audiences who are new, or comparatively new to Wagnerian expression. Then, when they have taken him to their hearts, have experienced the deep pleasure that the music inspires—then, they will be eager for the whole sequence of the works and be jealous of any tampering with their beauty."

M. L. S.

LOTTE LEHMANN
as Elisabeth in Tannhäuser.

Gieseking in Auspicious Omaha Recital

Musical Events at Joslyn Memorial Interest Large Audiences

OMAHA, NEB.—Walter Gieseking's recital at the Joslyn Memorial, under the auspices of the Tuesday Musical Club, presented that artist in a program of many allurements. Bach's C minor partita was given with all the glamor of exquisite tone, masterfully modelled phrases and keen discernment of the musical content. Three sonatas by Scarlatti were played with endless charm. Beethoven's Waldstein Sonata was treated to a reading which penetrated into the depths of this great work. A group by Schumann and Chopin revealed the artist in a range from the utmost in subtle refinement to the extreme of power and bigness of concept. A quartet of numbers by Niemann, Debussy and Ravel completed a program to which many encores were added at the instance of an audience thoroughly in sympathy with the artist's aims and entirely under the spell of his art.

The latest meeting of the Friends of Music was for the purpose of listening to a program presented by Mrs. Harry O. Steel, soprano, and Edith Louise Wagoner, pianist.

Musical events at the Joslyn Memorial have brought to a hearing Mrs. Zabriskie, Miss Leaf and Mr. Bush, the regular organists, and in addition the State Teachers College String Quartet, of Peru, Nebr., Flora Sears Nelson, pianist, Walter Cassel and Carroll O. Nygren, baritones. J. P. D.

Toscanini's Birthday Observed from Coast to Coast

Friends of Arturo Toscanini and various committees in charge of the New York Philharmonic-Symphony Society's compaign to raise a fund of $500,000 to guarantee the deficit of this orchestra for the coming three years, staged a huge, nation-wide celebration of the sixty-seventh birthday of the *maestro*. The occasion was observed both at Carnegie Hall, New York, where a flood of telegrams and cables brought messages of congratulations from all parts of the world, and by huge special parties assembled by pre-arranged plans from coast to coast in addition to the usual audience, to listen to the special Palm Sunday program, under Toscanini's direction, over the Columbia network.

The parties in homes throughout the land were organized by the various chairmen of special committees. It is estimated that more than twelve million music-lovers of this nation comprised the audience, from Maine to California and from Canada to Mexico. During the intermission of the concert, Toscanini's greetings and thanks were broadcast by Walter W. Price, a director of the Philharmonic-Symphony Society, as well as a member of the executive committee and vice-chairman of the men's division of the campaign. To each one who makes a contribution to swell the fund of the society as a result of this birthday broadcast, Toscanini will send a card of thanks with his personal acknowledgment, and the committee will mail to each donor a portrait of the *maestro*.

Among those telegraphing congratulations were President Roosevelt and Governor Lehman of New York.

Matinee Announced for Metropolitan Fund

A special popular-priced performance will be given at the Metropolitan Opera House on the afternoon of April 14, the proceeds to be added to the Fund for Maintaining Metropolitan Opera, the campaign of which is now being conducted with Lucrezia Bori as chairman.

An unusual bill has been arranged, consisting of Cavalleria Rusticana, Pagliacci, and the Mad Scene from Lucia di Lammermoor. Artists, orchestral musicians and chorus have contributed their services.

The following artists have offered their services for this performance: Rosa Ponselle, Lily Pons, Editha Fleischer, Gladys Swarthout, Philine Falco, Irra Petina, John Charles Thomas, Edward Johnson, Frederick Jagel, Ezio Pinza, George Cehanovsky, Alfredo Gandolfi and Marek Windheim; Wilfred Pelletier conducting.

Flammer Resigns as Schirmer Official

Harold Flammer resigned on March 21 as vice-president and business manager of G. Schirmer, Inc., New York, and has acquired again the publishing business of Harold Flammer, Inc., which for the last four years was merged with that of G. Schirmer. Until further notice, G. Schirmer, Inc., will act as selling agents for the publications of Harold Flammer, Inc.

Respighi's La Fiamma for Chicago

Paul Longone announces that he will give the first American performance of Respighi's new opera, La Fiamma, by the Chicago Opera Company in that city next November.

Horowitz Acclaimed with Orchestra Under Goossens' Baton in Cincinnati

Harold Morris Performs Own Piano Concerto at Conservatory—Possibilities of Summer Zoo Opera—Hollis Dann Holds Music Clinic

CINCINNATI, O.—Vladimir Horowitz, after an absence of four years, again won his audience with his brilliant interpretation and masterful technic. He chose this time the Tschaikowsky concerto No. 1 in B flat minor and his listeners accorded him an ovation.

Eugene Goossens presented a delightful program and is found increasingly satisfying in his readings of both classic and new masters, while his accompanying of soloists is an art all its own.

Rosa Levit was the soloist at the Sunday popular concert, playing the Liszt fantasy Totentanz in fine style and with remarkable ability for so young an artist.

Few of the younger artists are so well liked here as Harold Morris, who received his musical education at the Cincinnati Conservatory of Music, where he began his work in composition under Dr. Edgar Stillman Kelley. He was brought here for the Ohio Federation of Music Clubs meeting honoring Mrs. Stillman-Kelley upon assuming the directorship of the N. F. M. C. and he played a charming program in his own inimitable style. The following evening he was presented by the Conservatory of Music in an all-American program which featured his concerto under the baton of von Kreisler.

SUMMER OPERA PROJECTED

It is hoped that the rumors which are persisting about another summer season of grand opera at the Zoological Gardens, now owned and operated by the city, are to come true. Councilman Charles C. Rose has been in New York looking into possibilities of artists, costumes, music and other matters pertaining to opera.

Mrs. John A. Hoffmann, president of the Clifton Music Club, which recently gave a delightful program of music appropriate to the Easter season, was a speaker at the meeting of the Ohio Federation of Music Clubs in Columbus.

The first musical clinic ever held in Cincinnati was directed by Dr. Hollis Dann, leader in public school music, and proved intensely interesting. The In-an-About Cincinnati Music Supervisors' Club sponsored this clinic which accomplished much of value to musical education.

At the conservatory Dr. Karol Liszniewski presented a group of his pupils in a piano recital; Alexander von Kreisler introduced his opera class in a program of scenes from The Flying Dutchman and A Lovers' Quarrel, and Parvin Titus played a program of modern organ music.

At the College of Music the orchestra, under the direction of Walter Heermann, gave a program with Harriet Payne, Petronella Kiely and Rosena Harrell as soloists.

Chamber music by two Cincinnatians, James G. Heller and Martin G. Dumler, was played by the Heermann Trio of which Emil, concertmaster of the Cincinnati Symphony Orchestra, is violinist, Walter, cellist, and John Quincy Bass, pianist. M. D.

Second Museum Concert Draws 9,200 Auditors

For the second Saturday night concert at the Metropolitan Museum of Art, New York, conducted by David Mannes on March 17, an audience of 9,200 listeners came to hear the Schubert Unfinished Symphony; Tschaikowsky's Romeo and Juliet; Mozart's German dances; Götterdämmerung excerpts; Chabrier's Bourrée Fantasque; and Thomas' Mignon overture. This was the first time at the Museum that the Mozart dances, arranged by Steinbach, had been given, and the four played included those with trios familiarly known as the Canary Bird, The Organ Grinder, and The Sleigh Ride. The Chabrier piece was also played for the first time at these concerts. The Wagner Götterdämmerung excerpts, which ended the program, were Daybreak, Siegfried's Rhine Journey, Siegfried's Death and Funeral March, and the Immolation scene music. An ovation was accorded conductor and orchestra at the conclusion of the program. D.

Pagliacci Film Has Scenario by John Erskine

Pagliacci, made into a "short" in which Henry Hull appears as Canio, will be released by Educational Pictures. This film, produced and directed by William C. DeMille for Audio Productions, Inc., is offered as an innovation, introducing an entirely new technic in the presentation of grand opera on the screen. Scenes from Leoncavallo's score will be sung by operatic artists of the first rank, while prominent players of the stage, headed by Mr. Hull, portray the action in pantomime. John Erskine, author and musician, wrote the English libretto, and Clara Beranger, the scenario. An eminent conductor, with his equally eminent symphony orchestra, supplies the instrumental background, but due to the experimental nature of the film, prefers to remain anonymous.

Leider, Melchior and Schorr for Danish Celebration

Lauritz Melchior, Frida Leider and Friedrich Schorr, all of the Metropolitan Opera, will appear next July 4 in the American Independence Day exercises in Rebild National Park in the heart of the Jutland moor, Denmark. This year marks the twenty-fifth anniversary of the custom of celebrating July 4 in Denmark. Among those attending will be King Christian X and Prime Minister Thorvald Stauning of Denmark, Mrs. Ruth Bryan Owen, American minister at Copenhagen, and Otto Wadsted, Danish minister to the United States. Mrs. Owen will dedicate a Lincoln memorial log cabin, recently constructed in the park with logs shipped over to Denmark from all forty-eight states in the Union.

Rebild is known as the only American national park abroad, having been donated to the Danish nation by American citizens of Danish descent on condition that it be reserved on American national holidays for appropriate celebrations under American sponsorship.

Fiqué Opera Players Heard

Harding Kennedy Auditorium, Brooklyn, N. Y., was the scene on March 10 of the first performance of Royal Rebels, a posthumous operetta by Carl Fiqué. A large audience was present. Rumanian local color, bright music and a witty libretto combined to make the performance outstanding. Leading parts were taken by Katharine Fiqué, Gertrude Neal, Mathilde Radlauer, Mae Bunte, Mary A. Merwin, Bernard Rostway, Euguene Bischoff, Arthur Bauer, Howard O' Brien and Helen Zoltarelli. Bruno Timmerman conducted and Henry Lohman was the business manager of the entertainment. F. W. R.

Schelling Entertains Prize-Winning Children

Wendy Marshall, the 'Toy Lady" whom Mrs. Roosevelt chose to give a Christmas program in costume for Sistie and Buzzie Dall and their small friends at the White House, entertained some thirty medal and ribbon winners of the New York Philharmonic-Symphony Children's Concerts on Saturday afternoon (March 25) at the home of Ernest Schelling. Madeleine Marshall was at the piano. The afternoon ended with a tea party.

Other guests in addition to the prize-winning children were twelve-year-old Edith Zelda Rosen and Arnold Pomerantz, who were piano soloists with the orchestra in Saint-Saens' Carnival of the Animals at two of this season's programs. The youngest person at the party was Johnny Simon, age five, a regular member of Mr. Schelling's audience, and the son of Madeleine Marshall (in private life Mrs. Robert A. Simon). Johnnny received a special invitation in order to hear the songs played and sung by his mother and aunt.

Attired successively as a soldier, a chrysanthemum, a clown, a cookie bush, a bunny, a fireman, a street cleaner, etc., Wendy Marshall sang and dramatized two groups of songs for children.

Awards Opened for Music Fellowship at Illinois University

The third annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship has been announced by the University of Illinois. The fellowship, which was established in 1931 to promote advanced study in the fine arts, in memory of the wife of a former president of the university, should yield the sum of $1,000, to be used by the recipient toward defraying the expenses of a year's advanced study of the fine arts in America or abroad. The fellowship is open to graduates of the College of Fine and Applied Arts of the University of Illinois and to graduates of similar institutions of equal educational standing whose principal studies have been in music, art or architecture. Applicants should not exceed twenty-four years of age on June 1, 1934. Applicants must reach the committee not later than May 1, 1934. Requests for application blanks and instructions are to be addressed to Dean Rexford Newcomb, College of Fine and Applied Arts, University of Illinois, Urbana, Ill.

Maurice Goldberg photo

"With eagerness one looks forward to hearing her and she fulfills expectations and more."—*New York Evening Post, Feb. 9, 1934.*

"If further evidence were needed to confirm the prevailing opinion that Mme. Novaes is the greatest of women pianists, it was supplied by her interpretation of the Liszt masterpiece."—*Chicago Herald and Examiner, Jan. 29, 1934.*

"Possibly no woman pianist now before the public has greater powers."—*Baltimore Post, Jan. 6, 1934.*

"Novaes captivated her audience with a technically brilliant and poetically vitalized reading of the Schumann Concerto."—*Washington Post, Feb. 22, 1934.*

"We will not hear the like of such playing until Novaes comes again."—*Louisville Courier-Journal, Feb. 2, 1934.*

"That she is a superwoman of the keyboard there could be no doubt."—*Winnipeg Evening Tribune, Dec. 1, 1933.*

"The successor to Clara Schumann and Teresa Carreño."—*Washington Daily News, Feb. 22, 1934.*

"There is probably no pianist before the public today who is more genuinely liked than Guiomar Novaes."—*New York Evening Journal, Dec. 4, 1933.*

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METROPOLITAN OPERA

DIE WALKÜRE, MARCH 19

Die Walküre was repeated at the Metropolitan on Monday evening with Goeta Ljungberg making her first appearance of the season as Brünnhilde; Friedrich Schorr, Wotan; Lauritz Melchior, Siegmund; Maria Olszewska, Fricka; Grete Stueckgold, Sieglinde; Emanuel List, Hunding, and Mmes. Manski, Wells, Besuner, Bourskaya, Falco, Doe, Vettori and Petina, the Walküren. Artur Bodanzky was responsible for an admirable reading of the score.

The opera moved with an eloquence of tone and sincerity of action, the principals doing exceptional work. Melchior, a striking figure, disclosed a richness of tone and freedom of production. He and Mme. Stueckgold shared honors after the first act, when both were enthusiastically recalled numerous times. Mme. Stueckgold was at her best upon this occasion. She has an exquisitely beautiful voice, splendidly produced and she is a delight to the eye as well. Mme. Ljungberg made a heroic figure as Brünnhilde and sang superbly. Her Walküre Cry was finely sung with ringing tone and power, displaying anew the consummate artistry of this artist who seems to gain more and more each season in vocal finesse.

PÉLLÉAS ET MÉLISANDE, MARCH 21

The second and last performance of Debussy's Pélléas et Mélisande was attended by a large audience which included many standees. The well balanced cast of previous hearings offered an eloquent interpretation of this subtle masterpiece of operatic endeavor. Lucrezia Bori, magnificent as actress and singer, was the Mélisande. Her characterization was flawless in every respect and she won the enthusiastic admiration of the listeners. So also was Edward Johnson, playing the part of Pélléas. He was in particularly fine vocal form upon this evening and was as royally received as Mme. Bori.

The remainder of the participants were excellent, with the exception of Ezio Pinza (Golaud), still overdramatic both in acting and singing of the rôle. The admirable artists were Ina Bourskaya (Genevieve), Thalia Sabanieeva (Little Yniold), Leon Rothier (Arkel) and Paolo Ananian (A Physician). Louis Hasselmans was the conductor.

GÖTTERDÄMMERUNG, MARCH 22

Frida Leider as Brünnhilde and Lauritz Melchior as Siegfried headed the cast for the season's last performance of Götterdämmerung. Friedrich Schorr was Gunther; Ludwig Hofmann, Hagen; Gustav Schützendorf, Alberich; Dorothee Manski, Gutrune; Maria Olszewska, Waltraute; Editha Fleischer, Woglinde; Phradie Wells, Wellgunde; Doris Doe, Flosshilde. The three Norns were Irra Petina, Phradie Wells and Miss Manski. Max Altglass and Arnold Gabor completed the cast. The performance was under the baton of Artur Bodanzky.

Mme. Leider, noble of tone and mien, gave a notable picturization of the hero's goddess-wife. Mr. Melchior was impressive for vocal beauty and histrionic restraint. The other parts went to make up a production of high artistic attainment, which was given sustained applause by a large audience.

MERRY MOUNT, MARCH 23

American flavor was redolent at the Metropolitan with the fifth performance of Howard Hanson's Merry Mount. Richard Bonelli was a new Wrestlin~ Bradford, Leonora Corona the Marigold and Edward Johnson the Lackland. Tullio Serafin conducted.

Considering that the work has been commented upon at length in Musical Courier columns on previous occasions, suffice it to say that the audience demonstrated sincere attention and appreciation for the efforts. Bonelli's interpretation had fire and earnestness. His vocal delivery was one of deep resonance. Johnson was a gallant and vocally attractive Sir Gower. The Maypole scene, the Hellish Rendezvous and the closing village scene were remarkable for their colorful effectiveness.

During intermission Walter Damrosch made an appeal for the support of the company in its efforts to raise funds for next season.

LOHENGRIN, MARCH 24 (MATINEE)

The final performance of the season of Wagner's Lohengrin had for its principals Lauritz Melchoir (Lohengrin), Ludwig Hofmann (King Henry), Elisabeth Rethberg (Elsa), Maria Olszewska (Ortrud)—as fine a quartet of singers as one is likely to hear at any given work. Gustav Schützendorf, as Telramund, sang acceptably. George Cehanovsky made the most of the rôle of the herald. Artur Bodanzky conducted with his customary efficiency. Before the final act, Lucrezia Bori made a plea for pledges to maintain the Metropolitan performances next season. A capacity house attended.

LA GIOCONDA, MARCH 24

La Gioconda on Saturday night brought Leonora Corona as the distraught heroine, and Rose Bampton as Laura. Giovanni Martinelli was again the Enzo. Barnaba was sung by Armando Borgioli, Alvise Badoero by Virgilio Lazzari. Gladys Swarthout was La Cieca, and the other parts were taken by Alfredo Gandolfi, Giordano Paltrinieri, Louis D'Angelo and Pompilio Malatesta.

Miss Corona gave an able impersonation. Miss Bampton scored a personal triumph as La Gioconda's rival, displaying rich vocalism and generous interpretative powers. Martinelli, in glorious form, reaped an ample harvest of plaudits for his portrayal and for his fine and tasteful singing. Miss Swarthout projected the part of the mother with skill. The audience was lavish with curtain calls and interpolated acclaim for the principals at the appropriate intervals. Tullio Serafin conducted.

SUNDAY NIGHT CONCERT, MARCH 25

To the concert-goers was presented another special request program of favorite songs of yesterday and today arranged for voices and salon orchestra. The Metropolitan orchestra, under the direction of Wilfred Pelletier, opened the program playing the overture from Marta. Following this the Imperial Grenadiers Quartet of Canada, which has been presented before at the Metropolitan concerts, was heard in a group of French songs. The remainder of the first half of the program was devoted to songs and operatic arias, during which the voices of Thalia Sabanieeva, Ludwig Hofmann accompanied by Karl Riedel at the piano, Goeta Ljungberg, Charles Hackett, Maria Olszewska, Richard Bonelli and Edith Fleischer were heard. Mme. Ljungberg in singing the Vissi d'Arte aria from Tosca again revealed the charming qualities of her refreshing tones. Richard Bonelli was warmly applauded for his vocal artistry in the Bradford aria from Merry Mount.

The second part of the program, which comprised the requested selections, opened with the orchestra playing Ferde Grofé's Grand Canyon Suite. The Imperial Grenadiers Quartet was heard again in a group of Stephen Foster's songs arranged by Royal Andrew Merwin, who accompanied them at the piano. Lou Raderman, violinist, played two darky songs by Nat Shilkret. Request numbers followed, sung by Arthur Anderson, Helen Gleason, Doris Doe and Charles Hackett. Miss Doe interpreted O Dry Those Tears in an appealing manner which delighted the audience. The first performance of Henry Hadley's Fosteriana was played by the orchestra. Frederick Jagel was admirable in Sylvia which he sang with skill and ease. Grace Divine charmingly sang Old Creole Days, a selection from Grofé's tone journey, Mississippi which was arranged for voices and orchestra. A trio, in which Paul Althouse, Charles Hackett and Frederick Jagel blended their voices in compelling tonal effect, offered Roses of Picardy in delightful fashion. Selections from Robin Hood followed in which individual voices and the ensemble in entirety participated. Apropos of the day, Mr. Althouse sang Faure's The Palms displaying to advantage his magnificent vocal resources. Following another orchestral selection, the program closed with members of the ensemble, which included Pearl Besuner, Lillian Clark, Helen Gleason, Phradie Wells, Grace Divine, Doris Doe, Dorothea Flexer, Paul Althouse, Charles Hackett, Frederick Jagel, Richard Bonelli, Louis D'Angelo, Arthur Anderson and James Wolfe, interpreting a group of Victor Herbert's favorites.

FERDE GROFÉ

has established his new headquarters in the Hotel Waldorf-Astoria, New York. Many persons prominent in musical and radio circles attended the recent opening reception.

Robert Braun Leads Symphony and Chorus

POTTSVILLE, Pa. — The Symphony of Seventy, of which Robert Braun is conductor, combined with the Braun Choral Ensemble on March 21 in a concert at the Methodist Church.

The program included two movements from Dvorak's New World Symphony, in which the orchestra displayed fine ability and response; and, with chorus and orchestra, four choruses from the Messiah and Dvorak's Blessed Jesu. The concluding offering brought the waltzes from Eugene Onegin. The vocal ensemble matched the instrumental group in well amalgamated tone and instant obedience to Mr. Braun's baton. The union of these two musical entities produced effects of artistic consonance and considerable interpretative depth. The audience was enthusiastic in applause and spoken appreciation.

Announcement was made of the removal of the Braun School to its new location on Courtland Terrace. Plans are being made for open-air concerts there later in the season to be held in the amphitheatre which accommodates 1,500. The final season's concert of the Symphony of Seventy takes place in April.

R. P.

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Music by Local Talent Arouses Interest of Detroit Audiences

Home Composers Present Joint Recital of Works — Symphony Orchestra Gives Première of Opus Dedicated to Memory of Mark Twain

DETROIT, MICH.—National Council of Jewish Women gave a musicale on March 5 at the Hotel Statler in which Helen Henschel Morris, pianist, Wilfred Engelman, baritone, and Margaret Mannebach, accompanist, participated. Miss Morris played a group of Chopin numbers and selections by Rachmaninoff, Prokofieff, Albéniz and Dohnányi, displaying a fine technic as well as a marked understanding of the respective compositions. Mr. Engelman, a talented and finished singer with a resonant baritone voice, sang songs by Handel, Brogi, Head, Ferrata and Verdi which gave him full scope to exhibit his qualities. Miss Mannebach made a delightful accompanist. The audience was large and appreciative.

Nothing fosters goodwill and makes for progress in music so much as concerts such as the Music Study Club of Detroit gave in the lounge of the Y. W. C. A. on March 6. The program was formed of works by local composers interpreted by Detroit artists, and a feeling of respectful understanding, appreciation and interest prevailed during the entire concert. The program opened with a group of poems by Ann Persov read by Minna Agins. The composers were Murray G. Paterson, manager of the Detroit Symphony Orchestra, Abram Ray Tyler, Henri Matheys, Gilbert Beaume and Henrietta Bodycombe. Lucienne Montfort began the musical portion of the program with a ballade for piano by Ray Tyler, a twinkling composition which she enjoyed playing as much as we did hearing it. Lois Johnston, with her warm soprano voice, sang Murray Paterson's The Rover and Desire, which rightly pleased the audience so much that they were supplemented with two encores. The lyrics of these numbers were written by Russell McLauchlin, music critic of the Detroit News. Lillian Mumford was at the piano. Henri Matheys came to hear Jeannette van der Velpen Reaume deliver a group of his songs, of which one, called An Arpeggio, proved especially interesting. Mme. Reaume's style of singing is distinctly French and while the voice is essentially light in texture, it is beautiful. Dr. Carl Beutel was the accompanist. Gilbert Beaume, cellist of the Detroit Symphony Orchestra and also a composer, contributed two movements from his second trio in G major and a Seranade played by the local trio composed of himself, Mrs. Beaume, violin, and Lucienne Montfort, piano. Both works were well constructed, the Serenade being an extract of an operetta which Mr. Beaume composed ten years ago. It was a scintillating number and would easily be popular in song form. A group of piano numbers, Early American Miniatures by Henrietta Bodycomb, were descriptive and charmingly played by the composer. Mrs. Joshua Sarasohn gave delightful descriptions of the composers and their contributions prior to each number. The program was arranged by Mrs. William H. Kaplan and Mrs. Samuel Asherson. The hall was filled to capacity.

ORCHESTRA IN NOVELTY

The thirteenth pair of subscription concerts of the Detroit Symphony Orchestra at Orchestra Hall on March 8 and 9, with Victor Kolar directing, consisted of Stahlberg's Mark Twain, billed as A Tale in Tunes, a first performance in Detroit, and which was dedicated to the memory of Samuel L. Clemens, whose pen name was Mark Twain and whose daughter, Mrs. Ossip Gabrilowitsch, came to hear the composition. By comparison with Twain's works the music is slight; there were some modern harmonies which probably represented humor, but on the whole it was not satisfying. The second number on the program was Beethoven's third concerto for piano and orchestra in C minor, op. 37, in which Bendetson Netzorg was the soloist *par excellence*. After the intermission the orchestra played by request Sibelius' first symphony in E minor, op. 39, a gigantic work, in which Mr. Kolar and the orchestra acquitted themselves magnificently.

R. C. B.

NEW YORK TIMES
October 29, 1933
"Iridescent tonal webs weave themselves beneath white fingers. Few pianists, if any, can equal him in the exquisite, lace-like patterns of tone he projects with such clearness and such beautiful color; few can create such tender perfection."

LHEVINNE

FROM THIS SEASON'S PRESS

W. J. Henderson in the New York Sun, October 30, 1933

"Mr. Lhevinne performs the music of Chopin in a manner which brings profound pleasure. His music has been played a hundred ways. One of the best is that of Mr. Lhevinne. There is a marvel of crystalline clarity in everything he does."

New York Herald Tribune, October 29, 1933

"His amazing highly individual equipment enabled him to perform some dazzling feats of virtuosity."

New York American, October 29, 1933

"That established master of the keyboard, Josef Lhevinne . . . The artist, in superb form, gave an outstanding exhibition of his rare musicianship, refined feeling and dazzling technic."

New York Evening Post, October 30, 1933

"The flying fingers of Josef Lhevinne worked magic with an all-Chopin program of gossamer lightness, tinted in the most delicate, iridescent colors, and unusual details of arresting beauty."

Ottawa Evening Citizen, March 20, 1934

"It is a rare and happy experience in life when realization absolutely transcends anticipation. Listening to Josef Lhevinne play last night for the first time constituted such an occasion."

Olin Downes in the New York Times

"The feature of the concert was Josef Lhevinne's magnificent playing to the Tchaikovsky concerto . . . The school that produced a Rubinstein is hardly known to the present-day public, unless a Rachmaninoff or a Hofmann, or a Mr. Lhevinne, playing as he played last night, smites the lyre."

Los Angeles Herald-Express, February 7, 1934

"RECITAL SHOWS GENIUS OF LHEVINNE" (Headline) "Delicacy, warmth and joy were intertwined in luxuriant flowering."

Los Angeles Examiner, February 7, 1934

"Throughout the vivid and exquisite Chopin performances listeners sat enraptured by the brilliance with which every prelude, mazourka and etude was interpreted."

San Diego Union, February 11, 1934

"LHEVINNE DISPLAYS AMAZING TECHNIC AND ARTISTRY" (Headline) "An evening of superb piano playing."

San Diego Tribune, February 10, 1934

"Two and one-half hours of wonderful music."

Ottawa Journal, March 20, 1934

"LHEVINNE THRILLS CAPACITY AUDIENCE" (Headline) "One of the great masters of the pianoforte amazed and thrilled a capacity audience with innate artistry."

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Philadelphia Orchestra in Bach-Beethoven Series

Zimbalist Heard in Recital—Mildred Gordon Plays—Final Chamber Music Concert

PHILADELPHIA.—The second program of the Bach-Beethoven Cycle was given by the Philadelphia Orchestra (Leopold Stokowski conducting) on March 16 and 17, before capacity audiences. It met with the same vociferous and prolonged applause, which greeted the first concert a week before.

The Beethoven Seventh Symphony was presented first, with all that attention to detail and marked contrasts, so characteristic of Dr. Stokowski's interpretations. It was a vital reading from first to last and excellently performed.

After the intermission came the Bach numbers. The suite, No. 2 in B minor, with William Kincaid playing the solo flute part, was an exquisite example of the master's variety of moods. Mr. Kincaid was enthusiastically acclaimed both by audience and orchestra men, with Dr. Stokowski one of the foremost, in leading the applause. The Choralvorspiel Ich ruf' zu dir was superbly done, and at the motion of the conductor, was not applauded. Dr. Stokowski's arrangement of the great toccata and fugue in D minor, always popular with the regular subscribers, closed the concert. The conductor was recalled over and over again.

EFREM ZIMBALIST IN RECITAL

Efrem Zimbalist, head of the violin department of the Curtis Institute of Music, gave the third faculty concert of the season in Casimir Hall at the institute, on March 19, before a large and enthusiastic audience.

The program included the Handel sonata in E, Variations on a Theme of Mozart by Rosario Scalero, the E minor concerto of Jules Conus, Mr. Zimbalist's transcription of Improvisations on a Japanese Tune by Yamada, Polish Dance, and a Concert Fantasie on Rimsky-Korsakoff's Coq d'Or, both by Mr. Zimbalist.

The capabilities of this artist are too well known to need elaboration, for Mr. Zimbalist has long held one of the topmost niches in the violin world, and the beautiful tone quality, amazing technical dexterity and sureness, combined with a masterly interpretative talent, were all again evidenced.

Harry Kaufman provided his usual artistic accompaniments.

Mildred Gordon, fourteen-year-old pianist of Philadelphia, gave a recital in the Ethical Culture Auditorium on March 20, before a good-sized and warmly appreciative audience.

Young Miss Gordon has an amazing technical equipment for one her age and great power, which at times might be a little more controlled in a small hall.

Her program was of a character to display technical prowess, opening with a fine performance of two Bach preludes and fugues —the C minor and the G minor. Schumann's Symphonic Etudes followed. Chopin's Valse Brillante in E flat, and the etude in G sharp minor (in thirds) were given brilliantly, with Paderewski's Variations and Fugue op. 11 closing that group. The young artist did well in the Paderewski number, displaying feeling for the varied sections, and playing the fugue with clarity. The Concert-Mazurka by Alberto Jonas (who is Miss Gordon's teacher) was played for the first time in Philadelphia and would warrant many more performances. Rubinstein's Toreador and Andalusian Maid was followed by the Serenade Espagnole of Albeniz. The Liszt Hungarian Rhapsody No. 12 closed the program, but was followed by numerous encores, one of which was Mr. Jonas' delightful Humoresque.

CHAMBER MUSIC CONCERT

The last of a series of eight chamber music concerts, presented this season under the auspices of the Art Alliance and Musical Fund Society, was given in the Ethical Culture Auditorium on March 21, before the largest audience of the entire series.

This series has been historical, in that it has presented chamber music, from its earliest important forms, up to the present. The composers represented at this final concert were Ravel, Gabriel Fauré, and Schönberg.

The opening number was the Ravel string quartet in F, played by the Musical Fund String Quartet, consisting of Emanuel Zetlin and Joel Belov, violins; Leonard Mogill, viola; and, at this concert, Orlando Cole, cellist of the Curtis String Quartet substituting for Stephen Deák, who had been taken ill. Mr. Cole was excellent and fitted in so well that the ensemble seemed in no way impaired. The performance of the quartet revealed a fine balance of tone, splendid rhythm and excellent interpretation.

Fauré's piano quartet in C minor was the second number, played by Mr. Zetlin, violin; Mr. Mogill, viola; Mr. Cole, cello; and Arthur Reginald, piano. This also was given a superb performance. Particularly noteworthy was the way in which Mr. Reginald made the piano one with the strings.

As a final offering came the Verklärte Nacht by Schönberg, a sextet played by the quartet, in which Benjamin Gusikoff, cellist of the Philadelphia Orchestra took the cello part in the quartet, as Mr. Cole was scheduled to play with the quartet before Mr. Deak was taken ill. Max Aronoff, viola, made the other member of the sextet. The work was finely performed and successfully closed the series.

DANCERS AID ORCHESTRA IN YOUTH CONCERT

The fifth Concert for Youth was held in the Academy of Music, on March 22, Leopold Stokowski conducting, before a sold-out house. Debussy's Fêtes opened the program followed by the César Franck symphony. Preceding each work Dr. Stokowski spoke briefly of the composers.

A distinct innovation was Three Dances, danced by the Gertrude Gerrish Dance Group, consisting of Clara Cooperman, Tana Graitcer, Marjorie Greenblatt, Isabel Katz, Rhea Laskin, Rose Levy, Stella Moore, Ruth Schindler. Allan Farnham provided the piano accompaniment for the first dance entitled Burlesca, by Alexander Tansman. The second—Prayer of the Faithful, had a gong accompaniment. The third—A Robust Dance, was danced to the clapping and stamping of the performers. This had to be repeated.

The tour of the orchestra was continued, by Arthur I. Berv, playing a concerto for French horn and orchestra by Strauss. One number of each of these programs is sung by the audience, and this time it was the Internationale. Next, the Star-Spangled Banner was sung. Sibelius' Finlandia closed the program. The youthful audience refused to go home without an encore, a spirited performance of Stokowski's orchestration of the Brahms Hungarian Dance No. 1, in G minor.

M. M. C.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

Provisional List, Subject to Addition and Correction

APRIL

April 2—7	Florence	Twelfth Festival, International Society for Contemporary Music
April 16 onwards	Stratford-on-Avon	Shakespeare Festival
April 21—May 1	Prague	Music Festival
April 30—June 22	London	Covent Garden Opera

MAY

May 7—12	Dublin	Feis Ceoil
May (dates to be announced)	Bonn	Beethoven Week
May (dates to be announced)	Mannheim	Third International Bruckner Festival
May (dates to be announced)	London	May Festival
May 20 to 30	Leningrad	Music Festival
May 28 onwards	Glyndebourne (England)	Mozart Festival
May 27—September 16	Oberammergau	Passion Play

JUNE

June (dates to be announced)	Vienna	Festival Weeks
June (dates to be announced)	Dresden	Richard Strauss Festival Week
June 3—7	Wiesbaden	Sixty-third Tonkünstlerfest (Allgemeiner Deutscher Musikverein)
June 9—16	Canterbury	Canterbury Cathedral Festival

JULY

July 9—August 20	Munich	Wagner and Mozart Festivals
July 16—18	Haslemere	Dolmetsch Music Festival
July 22—August 23	Bayreuth	Bayreuth Festival
July 28—September 2	Salzburg	Salzburg Festival

AUGUST

August 6—11	Neath (South Wales)	Welsh National Eisteddfod

SEPTEMBER

September 3—7	Gloucester	Three Choirs Festival
September (dates to be announced)	Glyndebourne (England)	Mozart Festival
September (dates to be announced)	Venice	Second Festival of Modern Music

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Martinelli, Schumann-Heink and Gabrilowitsch Appear for Einstein

NEWARK, N. J.—A reception honoring Prof. Albert Einstein was given at the Armory here on March 25, and was attended by more than 10,000 people, including Mayor Ellenstein. Governor Moore of New Jersey presided.

Giovanni Martinelli and Ernestine Schumann-Heink of the Metropolitan Opera Company, and Ossip Gabrilowitsch, pianist, furnished the program. Mme. Schumann-Heink sang the Star Spangled Banner, and Martinelli was heard in the aria from La Juive and in Aprile, a song by Tosti. Gabrilowitsch followed with four Chopin numbers, and Martinelli returned to sing Leoncavallo's Mattinata and the aria from the same composer's Pagliacci.

Addresses were delivered by Rabbis A. H. Silver and Julius Silberfeld, and Prof. Einstein spoke in German. In conclusion Mme. Schumann-Heink sang the Brahms lullaby and Cantor Abraham Schapiro intoned Hatikvo. There was tremendous enthusiasm on the part of the audience. D.

Dickinson Gives Reubke-Wagner Program

Commemorating the 100th birhday of Julius Reubke, Dr. Clarence Dickinson played that composer's Ninety-fourth Psalm with brilliant effect at his Friday Noon Music Hour, March 23 at the Brick Presbyterian Church, New York. The mood of the work fell to Harold Haugh, tenor, who sang the Song of the Grail with uplift and purity of style. He was also heard in the prayer from Rienzi. The prelude to Parsifal closed the interesting hour, which was attended by a noticeably larger audience than heretofore.

F. W. R.

Myra Hess and Shura Cherkassky Minneapolis Orchestra Soloists

Twin City Civic Opera Association Presents Samson and Delilah

MINNEAPOLIS, MINN.—The eleventh Sunday concert of the Minneapolis Symphony Orchestra on March 11, introduced to local concert patrons the youthful but brilliant pianist Shura Cherkassky. His name will mean more to the box-office when he returns, as his interpretation of the Tschaikowsky concerto impressed his hearers. Again Eugene Ormandy contributed to the success of the soloist with ideal orchestral support; no conductor gives more to an artist than does Ormandy. The orchestra elected to sing in a lighter mood and particularly pleasing were five Kreisler bits arranged by Ormandy, programmed as Kreisleriana. The other numbers were the Rienzi overture by Wagner and the rhapsody, Espana, by Chabrier, both played with rhythmic sharpness and tonal brilliance.

LOCAL SINGERS PRESENT SAMSON

The Twin City Civic Opera Association has accomplished another important success, Samson and Delilah by Saint-Saëns. Three performances were given in the auditorium of West High School on March 12, 13 and 14. The English language was heard more clearly than in past performances. Julia Putnam Anderson as Delilah was most easily understood, and her beautiful singing of the rôle made her an important factor in the evening's achievement. Edmund Cronun as Samson was excellent. James Allen, Gordon Martin and Robert Rowel gave able interpretations of the High Priest, Abimilech and the Old Hebrew, respectively. Honors should be divided between Beatrice Thurston, general director, and Thure Fredrickson, musical director, for from all angles the production moved with professional celerity, while again soloists, chorus and orchestra were directed with alert firmness and musical richness.

The fourteenth concert of the Minneapolis Symphony Orchestra series on March 16 brought to Northrop Auditorium as soloist Myra Hess. Her playing of the No. 2 concerto by Brahms was a superb performance. The enthusiasm of the audience—and Minneapolis audiences are not so habitually—was tribute to the personal triumph of the artist. Several encores were added.

DEBUSSY WORK INTRODUCED

Ormandy elected to play Mozart's symphony in G minor and Debussy's Iberia, a first performance for this city. He made of the symphony a thing of aristocratic elegance; the purity of a lovely outline was never blurred, nor was graceful balance marred. The audience did not respond as the performance merited; pure beauty, graceful beauty does not bring the reaction aroused by emotional beauty. The second number of Iberia, Odors of the Night, was most attractive to the audience; however, each of the three received virtuoso treatment by the orchestra.

E. G. K.

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COMPLETE LIST OF COMPOSITIONS

ORCHESTRA

MINIATURE PHANTASY - - CURWEN
For string orchestra. (1912)

"BY THE TARN" - - - - - CHESTER
Sketch for string orchestra. (1916)

PRELUDE TO "PHILIP THE SECOND" (VERHAEREN) - CHESTER
For Small orchestra. (1917)

"KALEIDOSCOPE" - - - - - CHESTER
12 Short pieces (See also "Piano Music.") (1917)

VARIATIONS ON "CADET ROUSSEL" - - - - - - - - CHESTER
For small orchestra. (See also "Songs.") (1918)

FOUR CONCEITS - - - - - CHESTER
(See also "Piano Music.") (1918)

"TAM O' SHANTER" - - - - CHESTER
Scherzo. (1918)

BALLET SUITE ("PHOEBUS AND PAN") - - - - - - - - - CHESTER
Transcribed from the French Suites of Bach. (1918)

(M. S.) "THE ETERNAL RHYTHM" - - - - - - - [CHESTER]
Symphonic poem. (1919)

RHYTHMIC DANCE - - - - CURWEN
(See also "Two-Piano Music.") (1920)

(M. S.) SUITE FROM "EAST OF SUEZ" - - - - - - - - [CHESTER]
(Incidental music to Somerset Maugham's play. See also "Chamber Music.") (1928)

SINFONIETTA - - - - - - CHESTER
(1922)

FANTASY FOR NINE WIND INSTRUMENTS - - - - - CURWEN
(See also "Chamber Music.") (1923)

THREE GREEK DANCES - - CURWEN
For small orchestra. (1926)

CONCERTINO FOR DOUBLE STRING ORCHESTRA - - CHESTER
(See also "Chamber-Music.") (1928)

VIOLIN AND ORCHESTRA

(M. S.) LYRIC POEM - - [CHESTER]
(Also published with piano transcription.) (1921)

OBOE AND ORCHESTRA

(M. S.) CONCERTO - - - [CURWEN]
(Also published with piano transcription.) (1927)

FANFARES

(M. S.) "FANFARE FOR A CEREMONY" - - - - - [CHESTER]
(Four trumpets.) (1921)

(M. S.) "FANFARE FOR ANY OCCASION" - - - - - - [CHESTER]
(Four trumpets, four trombones, tympani.) (1930)

OPERAS

"JUDITH" - - - - - - - - CHESTER
(One Act.) Libretto by Arnold Bennett. (1927)

"DON JUAN" - - - - - [IN THE PRESS]
(Four Acts.) Libretto by Arnold Bennett.) (1930)

CHORUS AND ORCHESTRA

"SILENCE" - - - - - - - - CHESTER
A Fragment. (Walter de la Mare.) (1922) (s. a. t. b.)

CHAMBER MUSIC

OLD CHINESE FOLK-SONG - CURWEN
For violin (or 'cello) and piano. (1912)

SPANISH SERENADE - - HAWKES*
For 'cello and piano. (1914)

SUITE FOR FLUTE, VIOLIN AND HARP - - - - - - - - - CHESTER
Or two violins and harp (or piano.) (1914)

FIVE IMPRESSIONS OF A HOLIDAY - - - - - - - CHESTER
For flute (or violin), 'cello and piano. (1914)

PHANTASY STRING QUARTET CHESTER
In one movement. (1915)

RHAPSODY FOR CELLO AND PIANO - - - - - - - - - CHESTER
(Also viola transcription.) (1915)

STRING QUARTET IN C - - CHESTER
(Three movements.) (1915)

TWO SKETCHES FOR STRING QUARTET - - - - - - - - CHESTER
(By the Tarn, Jack o' Lantern.) (1916)

SONATA NO. 1 FOR VIOLIN AND PIANO - - - - - - - CHESTER
(1918)

QUINTET IN ONE MOVEMENT FOR PIANO AND STRINGS - CHESTER
(1919)

LYRIC POEM FOR VIOLIN AND PIANO - - - - - - - - - CHESTER
(See also "Violin and orchestra.") (1921)

THREE SONGS WITH QUARTET ACCOMPANIMENT - - - - CHESTER
(See also "Songs.") (1921)

* Denman Street, London. W.
NOTE. The score and parts of works marked "M. S." are for hire only.

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CHAMBER MUSIC
(Continued)

SEXTET - - - - - - - - - CHESTER
For three violins, viola, and two 'celli. (1923)

FANTASY FOR NINE WIND INSTRUMENTS - - - - - CURWEN
(Fl. ob., 2 cls., 2 bsns., 2 horns, trumpet.) (1923)

TWO BALLADES FOR HARP - CURWEN
(1924)

PASTORAL AND HARLEQUINADE - - - - - - - - CURWEN
For flute, oboe (or violin) and piano. (1924)

CONCERTINO FOR STRING OCTET - - - - - - - - - CHESTER
(Four violins, two violas, two 'celli.) (1928)

SONATA NO. 2 FOR VIOLIN AND PIANO - - - - - - CHESTER
(1930)

MINIATURE SCORES

PHANTASY STRING QUARTET CHESTER
(1915)

STRING QUARTET IN C - - CHESTER
(1915)

TWO SKETCHES FOR STRING QUARTET - - - - - - - - CHESTER
(1916)

SEXTET - - - - - - - - - CHESTER
(1923)

CONCERTINO - - - - - - CHESTER
(1928)

SONGS

TWO SONGS - - - - - - - - CHESTER
Alfred de Musset. (1914) (a) Chanson de Fortunio. (b) Chanson de Barberine.

DEUX PROSES LYRIQUES - CHESTER
Edwin Evans. (1916) (a) Hier, dans le jardin ensoleille. (b) Mon chemin s'etait assombri.

PERSIAN IDYLLS - - - - - CHESTER
Edwin Evans. (1916) (a) The breath of Ney. (b) Heart of Kalyan.

AFTERNOON (WESTMINSTER) - - - - - - - - - CHESTER
G. Jean-Aubry. (1917)

EPIGRAM - - - - - - - - CHESTER
Edwin Evans. (1917)

TEA-TIME - - - - - - - - CHESTER
G. Jean-Aubry. (1918)

THE CURSE - - - - - - - - CHESTER
H. R. Barbor. (1918)

"BEHAVE YOURSEL' BEFORE FOLK" - - - - - - - - - CHESTER
(Old Scotch Folk-Song.) (1918)
(Repertoire Collignon, No. 2.)

"I'M OWRE YOUNG TO MARRY YET" - - - - - - - - - CHESTER
(Old Scotch Folk-Song.) (1918)
(Repertoire Collignon, No. 6.)

VARIATIONS ON "CADET ROUSSEL" - - - - - - - - CHESTER
(Old French Folk-Song.) (1918)
(Repertoire Collignon, No. 1.)

THREE SONGS - - - - - - - CHESTER
(1921) (Published separately.)
1. THE APPEAL. (Sir Thomas Wyatt, 1503-1542)
2. MELANCHOLY. (John Fletcher, 1577-1625)
3. PHILOMEL. (Richard Barnefield, 1574-1627)
These songs are also published complete with alternative accompaniment for string quartet.

WHEN THOU ART DEAD - - CURWEN
(From "The Constant Nymph.") (1926)

SIX SONGS FROM "CHAMBER-MUSIC" - - - - - - - - CURWEN
(James Joyce.) (1930)

SEARCHING FOR LAMBS - - CHESTER
(Old English Folk-Tune.) (1931)

INVOCATION - - - - - - - CHESTER
From the opera Judith. (1917)

A MEMORY OF THE PLAYERS IN A MIRROR AT MIDNIGHT
OXFORD UNIVERSITY PRESS
From the Joyce Book. (1932)

PIANO MUSIC

CONCERT STUDY - - - - - CHESTER
(1914)

"KALEIDOSCOPE" - - - - - CHESTER
Twelve short pieces. (1917)
"Good Morning." Promenade. The Hurdy-Gurdy Man. March of the Wooden Soldier. The Rocking-Horse. The Punch-and-Judy Show. A Ghost Story. The Old Musical Box. The Clockwork Dancer. Lament for a Departed Doll. A Merry Party. Good-Night.

FOUR CONCEITS - - - - - CHESTER
(1917) The Gargoyle. Dance Memories. A Walking Tune. The Marionette Show.

THREE NATURE POEMS - - CHESTER
(1919) Awakening. Pastoral. Bacchanal.

"HOMMAGE A DEBUSSY" - - CHESTER
(1920)

SUITE FROM THE BALLET, "L'ECOLE EN CRINOLINE" - CHESTER
(1921)

"EAST OF SUEZ" - - - - - CHESTER
Suite from the incidental music to Somerset Maugham's play. (1922)

TWO STUDIES - - - - - - CHESTER
(1923) Folk-Tune. Scherzo.

"SHIPS" - - - - - - - - - CURWEN
(1924) The Tug. The Tramp. The Liner.

TWO PIANOS

RHYTHMIC DANCE - - - - CURWEN
(1920)

NEW YORK CONCERTS

MARCH 19

Gertrude Kappel This soprano, eminent for several seasons as the magnificent interpreter of Teutonic rôles at the Metropolitan Opera, offered her first New York recital at Town Hall on Monday afternoon. Mme. Kappel's program was entirely made up of Lieder, and listed groups of Schubert, Brahms, Franz and Wolf. Many of the items were unfamiliar to the enthusiastic capacity audience and were welcomed not only for this fact but because of Mme. Kappel's illustrious interpretation of them.

Lieder recitals offered by operatic artists of Wagnerian stature do not, as a rule, achieve success. But Mme. Kappel attained this feat notably. There was a restraint in vocal tone, a simplicity of manner, and a quality of ineffable charm that made this concert one of the outstanding events of the season. Particularly in Mme. Kappel's delineation of Schubert's Tod und das Mädchen did she accomplish artistic finesse, and again in her singing of Ständchen, a miniature of exquisite phrasing presented with a sincerity of expression completely appropriate.

In the Brahms group Verzagen achieved a moving portrayal. Her enunciation had clarity and the dramatic nuances of the song were projected without exaggeration. At the end of the recital Mme. Kappel showed the power and volume of her rich, pure voice in Wolf's Dank des Paris, bringing her anew the ovational applause evidenced throughout the recital. She was recalled repeatedly for encores, among which were stirring presentations of Strauss' Zueignung and Brahms' Der Schmied.

Coenraad von Bos was the authoritative and musicianly accompanist, playing with precision and skill.

Roth Quartet The third concert in its series of contemporary chamber music was given by the Roth Quartet at Steinway Hall on this evening. The program was made up of Honegger's string quartet (1920), two pieces for string quartet by Aaron Copland (1927), and Leo Weiner's quartet in F sharp minor, op. 13, No. 2. The Honegger work in three movements is technically sure and unified as to personal style, though not representing the composer's more recent development. It contains a rather Tristanesque slow movement, and other pages of sombre lyrical mood; but there is a lack of conviction and considerable prolixity in the work. Copland's pieces were a *lento molto* of sincere expressiveness, and a brief *rondino* of comparatively vivacious and flippant manner. There is considerable melodic appeal in the first, but the genial and Puckish imagination of the writer seems to function only fitfully in the latter. The Weiner quartet, which won a prize offered by Mrs. F. S. Coolidge a dozen or more years ago, remains an accomplished work in Romantic style, somewhat Brahmsian in texture with a mere suggestion of acrid harmonization. All the music was played with tonal richness and superb musicianship by the expert Roth ensemble. The audience was warmly enthusiastic. Mr. Copland shared applause after his composition.

Olin Downes and Walter Gieseking The second in a series of four lecture-recitals entitled Piano Music from Bach to Debussy was given by Olin Downes, who supplies the commentary, and Walter Gieseking, the keyboard illustrator, at Town Hall on Monday night. This evening, treating of the Classic Period in Piano Music, brought two Beethoven sonatas—that in F minor, op. 57, and in C minor, op. 111—and Schubert's sonata in B flat, op. posth. (first three movements), and the Moments Musicaux, op. 95 of the same composer. Mr. Gieseking, in brilliant form, brought his encompassing art to bear on the chosen scores, earning sustained applause.

Mr. Downes spoke of these works of Beethoven as the further fruits of the new expression in music toward which his earlier compositions showed some tendency. He also described the development of the piano from the early spinet and harpsichord, as contemporary music writers demanded a more comprehensive medium of performance.

There was a capacity audience which included many distinguished musicians.

MARCH 20

Musical Art Quartet and Harry Kaufman The final concert of a New York series by the Musical Art Quartet, in Town Hall, presented the Beethoven quartet in A minor, op. 132, and César Franck's quintet. Harry Kaufman, pianist, was the coöperating artist.

This lofty and exacting music was dispensed with much devotion by the players. The late Beethoven work had a tonally superior performance, one which penetrated deeply its intimate and exalted message. An unfortunate interruption, caused when a string on the first violin snapped, did not seriously interfere with the audience's enjoyment.

Mr. Kaufman again proved himself a performer of important technical gifts and exceptional musicianship in his authoritative and emotionally potent interpretation of the piano part in the Franck work, well coördinated with that of the string players. The ensemble virtues of the performance were such that the audience received a vital and dramatic impression of this subtly colored and poignant masterpiece. Applause was of more than usually enthusiastic variety from a capacity audience that included a number of prominent musicians.

Philadelphia Orchestra Written twenty-three years ago, Reinhold Glière's four movement program symphony, Ilia Mourometz, had its New York première on this evening, when Leopold Stokowski and the Philadelphia Orchestra performed the work at Carnegie Hall. Chicago had heard Glière's opus in 1918, and Philadelphia gave it local baptism last December.

Glière, a Russian, although fifty-nine years old and therefore an old school composer, is extremely popular in the Soviet Republic because of his personal revolutionary beliefs. In America, his best known music is The Sirens, a symphonic poem.

Ilia Mourometz, so an ancient Russian folk legend tells, was a prodigious hero who had amazing adventures, heroic, comic, supernatural, and finally was turned to stone. The incidents which Glière's music portrays are many and he attaches the story to his score, giving titles to each of the four movements.

The symphony, fifty minutes in length, shows workmanship of the best old romantic school—much melody, some of it folk tune original or imitated; consistently colorful and brilliant orchestration; episodes of rather naïve descriptiveness; a great deal of fustian, fury of sound, and grandiloquent musical gesturing. It should be said, too, that Wagner, Scriabin, Tschaikowsky and Strauss often peep out of the Glière pages, in manner however more than in matter.

Altogether the Glière example was worth experiencing, especially as Stokowski directed it *con amore* and the orchestra did some of its most superb playing.

Beautifully toned, poetically suggestive, dreamily atmosphered, was the Stokowski reading of Debussy's Afternoon of a Faun. In conclusion, the program offered Parsifal excerpts, arranged by the conductor.

MARCH 21

Oratorio Society of New York The eighth performance in its entirety of Bach's Mass in B Minor was given by the New York Oratorio Society (Albert Stoessel, conductor) in Carnegie Hall before an audience of capacity size and many standees. The chorus of the Society was assisted by the following soloists: Jeannette Vreeland, soprano; Rose Bampton, contralto; Dan Gridley, tenor; Robert Crawford, baritone. The accompaniment was supplied by a symphony orchestra, with these instrumental soloists: Charles Lichter, concertmaster; Cornelius Van Vliet, cello; Georges Barrère, flute; Stephen Pecha and Carlos Mulinex, oboes; William Vacchiano, trumpet; Isidor Blank, corno di caccia; Harrison Potter and Alfred M. Greenfield, cembalo; Hugh Porter, organ.

The annual performance of the Mass has come to have a special significance for New Yorkers as the only opportunity to hear this towering masterpiece in Manhattan. The Oratorio Society's members give devoted efforts to rehearsals through months. Mr. Stoessel has solved its many problems in practical manner. Effective in performance, his reading is an accomplished and stirring one. Particularly is this so in the second half of the work, where Bach lays bare the drama of Calvary. Especially moving singing was done in the Incarnatus, Crucifixit and final Dona nobis pacem. The antiphonal paeans of the Sanctus exerted their customary overwhelming effect.

The soloists distinguished themselves. Miss Vreeland gave voice of exemplary clarity to her solo passages and duets, and throughout her fine musicianship was tellingly in evidence. Miss Bampton's warm and opulent tones were beautifully modulated in her two principal arias, the Agnus Dei being nobly voiced. Mr. Gridley scored with his performance of the Benedictus, which had emotional force and warmth of tone as well as expressive treatment of the text. Mr. Crawford was not wholly happy in the Quoniam, where the horn obbligato was badly coördinated with his voice, but elsewhere he gave refined tone and expert style to his singing. The violin obbligati played by Mr. Lichter to two of the arias were musically appealing and technically adept. The other solo players contributed to an ensemble of excellently fused quality.

The Mass was sung, as is now customary, in two parts, the first beginning at seven-thirty o'clock, with a half hour's intermission after the Gloria. The eager interest of the huge throng gave a festival atmosphere to the performance, and the applause at the close was of ovational proportions with many recalls for the conductor.

MARCH 22

Philharmonic Orchestra Schubert's rarely played symphony No. 3, in D major, and other not too familiar music made up the program of the selective Hans Lange when he conducted the Philharmonic Orchestra concerts at Carnegie Hall this week.

The Schubert opus, although interpreted devotionally and with telling style and execution, impressed one as a lesser creation of the great man.

Much the same result was achieved with the intermezzo (In modo classico) and scherzo, by Moussorgsky, early and weak pages by the Russian master.

Handel's Concerto grosso, in D, for strings, showed no weak side of its composer. Lange gave it vigorous and atmospheric reading. The solo trio, Messrs. Piastro, Bolognini, and Wallenstein, covered themselves with glory.

Two lively Smetana dances from his The Bartered Bride, and Henry Hadley's tone-poem, The Ocean, made up the balance of the concert.

Hadley wrote his work in 1911 and it has been heard in New York several times since then. As before, the tone poem registered strikingly on the present occasion, through beauty of thematic material and taste, skill, and variety in treatment. Hadley's conception of the ocean pictures its three chief phases—stillness, tempestuousness, and eternal existence. The music follows the "program" faithfully and gives rise to lovely measures as well as dramatic descriptiveness. In orchestration Hadley is a past master and The Ocean offers some of his finest achievements in that art.

Warm applause testified to the success of the tone-poem with the listeners, and the composer came to the platform to thank them and the conductor.

MARCH 24

Harold Bauer Piano playing of intimate and poetic quality marked the all-Chopin recital by Harold Bauer in Town Hall last Saturday afternoon. The eminent pianist, whose New York concert appearances have been regrettably few in recent seasons, gave an object lesson to some of his junior colleagues that exploit the virtuosic side of the Polish composer and make his works the vehicle for unfeeling and dazzling display. Bauer's playing was not lacking in brilliant *brio* when the occasion demanded it, but the priceless contribution of this concert was the communion with the sensitive muse of Chopin which the pianist gave in unstinting measure. Opening his program with the fantasie in F minor, he endowed its rich and rare pages with a saga quality, a quietly romantic evocation of mood and harmonic subtleties. The sonata in B minor was also treated as a personal confession by the composer, the large-scale dynamics of its final movement having their place in the scheme. But above all the performance excelled in the refinement and tender intimacy of the expression. Further tonal splendors and brilliancies of technic were found in the shorter works which concluded the printed program—the barcarolle, op. 60, polonaise-fantasisie, op. 61, scherzo in C sharp minor, op. 39, the ballades in F minor and A flat, the nocturne in F sharp minor, and numerous extras added after continued applause by the large and clamorous audience.

MARCH 25

Armand Tokatyan Armand Tokatyan, Armenian-American tenor, formerly with the Metropolitan Opera where he was essentially a singer of Italian opera, revealed himself also as a successful recitalist in the afternoon at Town Hall, before a goodly attendance of compatriots and friends. Although several of his selections did not have intrinsic musical merit, the entire program was well chosen to display his style of singing, which is more adaptable to works of lyric character or operatically dramatic nature than songs which call for a reflective sensitivity. Tokatyan's upper register is smooth and his top notes are of a pleasing quality and were emitted with ease and brilliance. His singing was marked by refinement of delivery, pure diction, masterful use of half voice, and intelligent grasp of the various moods of the songs. He programmed two operatic excerpts—Un' Aura Amorosa from Cosi fan Tutte (Mozart) and Ombra Mai Fu from Xerxes (Handel); a group of German Lieder—Der Neugierige and Ihr Bild (Schubert) and Minnelied (Brahms); songs by Tosti, Donaudy, Szulc, Debussy, Dvorak, Rachmaninoff, Rasbach, Roig, Pennino and Servastiantz. The recital was interspersed with encores, one of which was by Frank La Forge. Nils Nelson proved to be a capable accompanist. Mr. Tokatyan was royally applauded and encored by the listeners after each group.

Philharmonic Orchestra Arturo Toscanini celebrated his sixty-seventh birthday in characteristic style—by conducting a great orchestra in superlative performances. Carnegie Hall was filled to capacity on Sunday afternoon, and as the Philharmonic's eminent leader mounted the podium the audience rose to greet him with a personal ovation.

Two symphonies made up the program—Beethoven's sixth (Pastoral) and that of César Franck in D minor. Toscanini's baton did not lack its customary magic, and he elicited from the scores his wonted effects of beauty unflawed by faults of projection.

Daisy Blau Daisy Blau, assisted by a group of dancers, made her début in a recital at the Forrest Theatre, Sunday night. In a program which brought interpretation of music by Cyril Scott, Chopin, Sibelius, Friedman, Salter, Strauss, Milhaud, Tansman, Liszt and others, Miss Blau proved herself an artist of grace and one capable of expressing the intellectual and emotional as well as the physical phases of her numbers. The supplementary dancers are trained with care, and performed with good effect.

Other Concerts

Clara Imelda Donohue, soprano, and Isiah Seligman, pianist, assisting artist, Aeolian Hall, March 22, afternoon.

Sigurd Nilssen, bass baritone, Barbizon, March 22, evening.

Nettie Nelson, pianist, Steinway Hall, March 23, evening.

Helvetia Maennerchor, Town Hall, March 24, evening.

Richard Seibold, baritone, and Norman Lloyd, pianist, the Barbizon, March 25, afternoon.

Second Concert of Mediaeval Music, arranged by Roy Harris, New School for Social Research, March 25, evening.

Mannheimer Offers Recital in Selinsgrove

SELINSGROVE, PA.—Frank Mannheimer, pianist, recently appeared in this city in a concert before the faculty and student body. He created a profound impression for technical and interpretative powers. This recital was one of the best ever given here. D.

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Redfern Mason, San Francisco Examiner, January 22, 1934.

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NEW YORK March 31, 1934 No. 2816

Beethoven is just finishing the best season of his career.

—o—

Sign of Spring: The bottom of the exchequer shows plainly with many symphony orchestras.

—o—

Everything comes to him who waits. Outdoor music will be here in about three months.

—o—

Mayor La Guardia of New York City has moved to squash the "racket" of the tin cup virtuosi who play on the ferry boats. How about the song "publishers" who filch the shekels of the unwary tyro?

—o—

Music never knew until recently how dependent it had grown upon the capitalist system. Even in Russia the orchestras and opera companies cannot exist without the help of subventions.

—o—

Pitch—Is It Perfect?

The moot matter of so-called "absolute pitch" is given several challenging blows by Louis Cheslock, writing in the latest issue of the American Mercury (New York). Those musicians who have long prided themselves on possessing an irreproachable ear will doubtless read with surprise some of the following statements of this writer:

"The faculty of so-called perfect pitch among musicians (that is, their ability definitely to allocate tones from memory) is today almost as much a mystery as it has always been. Despite fifty years of psychological and scientific prying into the phenomenon very little of real value has been unearthed, and still less definitely proved and established. Nevertheless, it is now possible to dispose of some of the illusions concerning it, and to institute in their place the known facts.

"To begin with, there is no such thing as perfect pitch. Assuming the tone A above middle C to be 440 vibrations, there is not, and there never has been, an ear that could unfailingly identify it and nothing else to be true A. The same is true for all other tones distinguishable to human ears, roughly about one hundred of them in semi-tones. But this is only pitch identification.

"Accurately to produce tones on instruments having only tonal continuity is infinitely more difficult. Imagine yourself blowing for A into the end of a tonal tube having a plunger at the other end, and stopping the plunger at exactly the point of 440 vibrations by ear! Or singing, on command, the G below at exactly 392 vibrations; or any other note within a narrow vocal range of about twenty semitones! To do these things is not only more difficult; it is, in fact, absolutely impossible. And further to complicate the business there is no universal agreement for a standard of pitch, the present Occidental choices being based on A-440, A-435, or what have you. No human being possesses, or ever has possessed, true perfect pitch, the legends about Bach, Haydn, and Mozart to the contrary notwithstanding.

"What is commonly called perfect pitch is really some form of relative pitch, an ability to identify from memory pitches comparatively close to the true tones. . . . The timbre and kinesthetic senses are important elements in stimulating the pitch memory. Thus a good absolute or relative pitcher on the piano may fall short when tried on the tuba, and vice versa. Improvement may set in, of course, in each case as the subject accustoms himself to the above named elements.

"Incidentally, it has never, to my knowledge, been scientifically established by precisely what means tone memory is induced in the ear: whether the tectorial membrane of the cochlea is stimulated all the way from the vestibule in the *auris interna*, and extends up to a certain ending point which gives the clue for pitch recognition, or whether only the small isolated area or point forming the local sign is affected. The latter theory seems to be favored at present. In any event, the faculty does not seem to be purely physiological, since through training and experience the musical aural abilities can be cultivated to a certain degree.

"According to personal observations about 2 per cent of all music students up to the age of say seventeen, who have had several years' training, have tonal memory. From seventeen to around twenty-one years of age about 5 per cent have it, and very advanced students and teachers may number about 20 per cent.

"But I very strongly doubt that 50 per cent of all professional artists have pronounced absolute pitch."

When the question was put to a musician who has always been distinguished for his accurate recognition of pitch, he replied:

"It is known that players of the slide trombone do exactly what Mr. Cheslock contradicts; in order to play in tune, they have to select the exact spot on their slide for that particular tone. Do you imagine that Toscanini would permit any trombonist in his orchestra who plays out of tune?

"Dr. Walter Damrosch is known as possessing absolute pitch; so is Edwin Grasse, blind violinist, organist and composer. This does not mean they can sing or hum any given tone, but does mean that if any tone is played or sung, they can name it. It is not a matter of memory; one simply knows it, or does not know it, on hearing the tone."

There the matter would seem to rest: those who hold a steadfast faith in their powers of tonal discrimination are not to be confuted by any arguments pro or con. In other words, hearing is believing.

—o—

Ailing Romanticism

The death of Romanticism in music has been announced so often and with such triumphant finality by various coteries of the modern school that it is indeed surprising to note how the patient manages to live on, though in a somewhat parlous state.

Alfredo Casella, writing in the last issue of the Musical Courier on The Decline of Modernism, remarked that "the anti-romantic spirit is gradually dying out and making way for a new artistic consciousness. This no longer regards Romanticism as a public danger to be fought at all costs." Further, the Italian composer and critic makes an acute analysis when he says that recent developments have "formed in us a definite sense of historical perspective which today permits us to consider the Impressionistic (that is to say the Debussy) movement as an offshoot and decadent form of romantic art, rather than as a reaction to Romanticism."

It may be objected that Debussy was a genius; his work stands on its own artistic merits, and therefore it is unnecessary to classify it as either one thing or the other. This composer was able so to integrate his artistic expression with his inveterate revulsion from over-statement, accepted harmonies and traditional formal development in his music that he evolved an artistically sound as well as highly original musical speech. Composers of less integrity, force and inventive powers have had a harder struggle to rationalize and reconcile their aversion to accepted musical procedures of the nineteenth century with the production of music that merited their respect. Gallic musicians found their native taste, wit and sense of balance strong allies in this dilemma. Those in Central European countries (being in the majority of cases incurably romantic by temperament and inheritance) were obliged to make some strange compromises.

It is obvious that in spite of many neo-classic, mechanistic, jazzistic and other influences shown by the music produced in Germany and Austria in the last two decades, these alien elements were not grafted to the native stock with any great success or permanency. Rather the deepest note has been sounded by atonalism, which, though probably a temporary phenomenon, as Casella believes, produced a fitting though distorted expression for the underlying fantasy, passion and tears which are peculiar to Germanic literature and song.

It is not fortuitous that Schönberg has been called "the last of the Romantics." His art is also one of revolt, but though he turned from his early post-Wagnerian style to one of cerebral abstrusities, he has not been able to escape the preoccupation with problems of the individual soul. Strauss and other eminent Central European composers also show the predilection for romantic subjects, however much they may attempt to escape into the realms of the everyday and the realistic.

The age of bath-tub arias, radio and iceberg operas, three-penny satires and engine room tragedies seems definitely closed today, with no works of this sort having much chance for production under the Swastika. The attempted escape into the classical as in Strauss' Egyptian Helen, Krenek's The Life of Orestes, and the Oriental operas and ballets of Bartok, Toch, Zemlinsky, Franckenstein and others attempt a fusion of Nordic and Eastern elements without being wholly convincing. The tocsin for a revival of feeling has been sounded both in Italy and Germany by their political masters.

It looks, therefore, as if the Romantic tendency were merely a sick patient and not a casualty. As Mark Twain said of reports concerning his death, they were "premature."

—o—

Music for Chicago's Fair

The intention of Chicago to prolong its great Century of Progress Exposition into a second summer calls up the question as to what arrangements are being made for the fitting representation of the tonal art. One remembers that considerable uncertainty attended the program last year. Ambitious plans were made by a committee including eminent persons in music, and architects' schemes for the housing of the concerts and opera were often revised, owing to the rather costly scale on which these were projected. In the end, the Chicago Friends of Music, as the sponsoring group was named, abandoned the more ambitious building projects and contented themselves with offering orchestral concerts in a building already in existence. There were, however, many musical events presented on the grounds of the exposition throughout the summer.

On the whole, Chicago's 1933 program was not unworthy even though the most sensational item of the fair turned out to be not a great choral, terpsichorean, or operatic festival (such as would surely have been the case in a European exposition), but a meretricious and unworthy "fan dance." These facts lend point to the music-lovers' anxiety as to the artistic status of the coming second installment of the summer exhibition. Will the program be assembled again by hit or miss? Chicago now has an opportunity to redeem its somewhat vaccilating procedure of last season.

It is announced that Robert B. Harsher, director of the Art Institute of Chicago, left recently for the East to complete the selection of works for the Art Exhibition of 1934. The institute again becomes the official art building of the Fair Many new features are to be stressed this summer—one of which will be the importation of a certain number of masterpieces from foreign galleries and collections. A representative of the institute is now abroad making a selection. It is proposed not to duplicate any of the loans exhibited last year but to arrange an entirely new show, with the exception of some of the greater and more important canvasses owned by the Art Institute. The great value of American-owned foreign works of art, as well as the opportunity presented to show the masterpieces of our own native artists and their worth as contributors to the important art of the world, will thus be manifest.

In the meanwhile, what is the World's Fair management doing for the tonal muse? It is reported elsewhere in this issue that perhaps Chicago will have a great deal of melody at the fair, even to the extent of presenting grand opera, but no official announcement has been made. Only private enterprises are working on the scheme. Is music regarded as the Cinderella of the arts in enterprising Chicago?

R. D.

VARIATIONS

By Leonard Liebling

Hardly a day dawns this spring in New York without the announcement of some new opera company, in fact or in dream.

Regarding the latest prospective venture, the following account is available, contained in a letter written by the editor of the Musical Courier to the general director, Giulio Gatti-Casazza, of the Metropolitan Opera House:

March 23, 1934.

Dear Mr. Gatti-Casazza:

We have an office-boy here, whose father is a street-cleaner in front of the Metropolitan Opera House.

The young man therefore feels that he comes by his operatic inclinations naturally, and he purposes to start an opera company.

"If every one else can do it, why not I?", is his declaration. He adds: "Soon there will be grand opera in every theatre and cellar of New York, but that will not discourage me. I shall make a bid for the grand-opera rights at the snakehouse in the Central Park Zoo—only at night, of course, when the snakes are asleep."

I am much interested in the ambitious youth and would like your endorsement of the plan, as he promises not to interfere with the Metropolitan in any way unless your institution antagonizes him. In that case he would immediately produce Parsifal, with Douglas Fairbanks in the title rôle, Wallace Beery as Amfortas, and Sally Rand, fan-dancer, as Kundry.

Hoping for your cooperation, as I have every confidence in our office-boy, I am, with kindest regards.

Very truly yours,

LEONARD LIEBLING.

* * *

In reply to the foregoing there came nothing but a chortle from Gatti-Casazza (as reported by one of his aides) but this phone call made by a cajoling voice, reached my desk: "Say, are you by any chance the guarantor of the new snake-house opera company? If so, don't close with that proposition, but please come over here at once and let us show you ours."

* * *

Fortune Gallo is the wise one. He and his San Carlo Opera took a short sniff at Broadway popular-priced opera recently, promptly took train for California, and now are playing to crowded houses along the Pacific Coast.

* * *

Horror note: "The popular instrument of the mauve decade, the zither, has emerged from the limbo of forgotten things and has found its way into the broadcast studio."—New York Evening Sun, March 24.

And, too, just after the ukulele is passing from the air.

* * *

Martinson, a New York importer of the fragrant morning and after-dinner drink advertises his wares as "A Symphony of Rare Coffees." The themes are probably taken from Bach's Coffee Cantata and Godowsky's Java Suite.

* * *

The attached London Daily Express cutting comes through the courtesy of the foreign sleuthing service which Variations maintains at great expense:

Helpful Department

Mary had been asked to meet a famous pianist. She lives in the country, and says, "I am dreadfully afraid of not doing things naturally and easily. What does one say to a famous artist and to one's host on entering and leaving? How long should one stay?"

Well, Mary, I recommend you to disregard the advice already given to you, and to take a tip from me.

Go straight up to your host and say, "How's the old complaint?" He will reply, "Not so bad. How's yours?" Then you say, "A quick one would do it good." And he says, "Follow the crowd and help yourself."

Then you approach the famous artist. Slap him hard on the back, and say. "How's the organ and the monkey?" He will reply, "Times are hard." This is your cue to present him jestingly with a penny.

And that is precisely as long as you should stay. He might ask you for another one.

* * *

Alice Eversman, who conducts a bright and newsy musical Sunday page in the Washington (D. C.) Star, asked Yehudi Menuhin to write an article for her department and he replied with a letter which occupies over a column in print. (March 4 issue.) It is a remarkable document in many ways, and has this stimulative beginning:

You ask me to tell your many readers something which will be of value and of help to others who are striving to become good musicians. Now, if you will permit me, I shall commence my remarks about "that very long way we Americans still must go through," and perhaps thus contribute some serious thoughts which may actually help on musical life in America through the powerful printed word.

My remarks and thoughts are not theories, but observations, real experiences and honest conclusions.

I am always up in arms against that American inferiority complex, that self-effacement, self-belittlement that we Americans manifest almost to a pathological point whenever we speak of European versus American. I am talking of music appreciation and musical art as they are today and for the last ten or twelve years, since I heard the first strains of music in my life.

City versus city, country versus country, please let us dismiss the myth that Europe today has more or better music than we in America. The difference, if any there is, lies in the fact that we Americans are an innocent, anxious to learn, traveling, searching and studying, youthful, pioneer people; the Europeans of today on the other hand, live on past glory. Let me hasten to be just and fair lest I run away with my feelings. There is that serious, intellectual, intelligent, lovely musical public of Amsterdam, Leipzig, Liege, Paris, London, Milano. They are delightful listeners and appreciators of good music. They are human, grateful and responsive. They have a deep seated need for culture—music. But how about our own Philadelphia, New York, Boston, Cincinnati, Washington, New Orleans, Minneapolis, San Francisco, with their lovely, ideal, fine, intelligent audiences? Our colleges and smaller town music concerts series are as well attended enjoyed, applauded and appreciated as anywhere on earth. They have as much of an esthetical and spiritual need for feeding their souls as any of the corresponding cities in Europe.

When it comes to performers of music, musicians, the American musician of today gives to Europe "at least" as much as Europe offers him, or his country. By American I of course mean all the native as well as the naturalized citizens of the United States of America.

Yehudi continues with specific examples. "Give me," he says, "one Toscanini orchestral concert in New York, one New York Metropolitan Opera performance, one average Carnegie Hall week of recitals, and I will gladly renounce in return ten corresponding performances of a similar nature in any of the capitals of Europe." He explains too, that although he took his early lessons from an American (Louis Persinger) he went abroad for further study not on account of the "musical atmosphere" there but because he desired personal artistic contact with Georges Enesco and Adolph Busch.

Yehudi winds up his reflections with the following philosophical conclusion:

The Baedeker is one thing for travel, sightseeing, but quite another thing when your soul craves for spiritual and artistic inner development. There the individual alone as well as the contact with other individuals, count. The atmosphere of your own soul, your own home, your own life's philosophy outlook and ideals, only count. And as far as the outside atmosphere counts, in our youthful, healthy, socially minded, peaceful country, with a people that is anxious to learn, to improve the general material and spiritual life of everybody; in our country where there still is to be found a spirit of pioneering, we have a healthier atmosphere to develop our art, if we have the talent.

* * *

Columbia record *7272* M. will please lovers of choral singing, for the disc brings the popular Don Cossack Choir in two notable performances, those of the First Psalm of David (Traditional) and Save, oh God, Thy People, by Tschesnokoff. The Russian vocalists do some of their best work in these examples and it comes to hearing splendidly, in sonnority, clearness and balance.

Also there is Columbia 5129 M. (two records) with a rarity for Americans, Good Friday Music in a Catalonian Church (Divendres Sant). The voices are those of the Wireless Chorus, with Gladys Winmill as soloist. The composition by Nicolau has the editing of the expert Kurt Schindler. Simple, earnest, almost austere, is the devotional singing in Catalonian churches, and forms an eloquent contrast to the style of the Don Cossack Choir, which is attuned more to concert than to religious interpretation.

Lotte Lehmann's lovely tones and heartfelt delivery are available in Columbia 4092 M., bearing two songs, Shubert's Erlkönig and Schumann's Ich Grolle Nicht. The first is with orchestral accompaniment, the second with piano. Both afford excellent opportunity to appraise and enjoy the art of the gifted German soprano. Her phonograph singing is as intense as though she were facing an audience, and in the Erlkönig especially, the personal note registers with thrilling effect. Every inflection of tone and text reproduces perfectly.

Two records, Columbia 68157 D, bear the Mozart F major quartet, for oboe, violin, viola, and cello, with the first named instrument played by its renowned English master, Leon Goossens. This composition represents an important addition to Mozart collections, for it is not often heard in our concert rooms. The recording has splendid sound quality and unusually firm rhythm. For the music itself, nothing else need be said, except that it is typical Mozart, with all that composer's freshness of theme and fertile and finished treatment.

* * *

Victor 7943-7946 four records) give violin followers the chance to hear Yehudi Menuhin in Lalo's Symphonie Espagnole, a reproduction of striking authenticity and effect. A prominent violinist happened to be at my home when I quietly put on the record for the first time. Before the soloist had sounded six measures, my visitor said: "That's Yehudi Menuhin." The lad gives a particularly glowing version of the work, for its direct melodic charm, piquant rhythms, and brilliant figurations must inevitably appeal to a player of Menuhin's years, no matter how devoted he is to Bach, Beethoven, and Brahms. Of unusual purity is the tone in the recording of the Andante. The pulsing final Rondo sparkles with brilliancy.

My fellow listener would not be satisfied with less than the whole performance and ended by borrowing the record for several days. By the way, it was made in Europe, with Georges Enesco conducting what is announced as the "Symphony Orchestra of Paris."

* * *

The attitude of my violin visitor was in strong contrast to that of some of his colleagues who make one think that often the most intolerant critics of musical prodigies are those who have themselves graduated from the *Wunderkind* class.

* * *

Correspondents keep writing letters to the New York daily papers, in which they tell the Philharmonic and the Metropolitan how to run their business, what to produce, whom to engage, and what salaries to pay their performers. Some of the suggestions are sound but others read like propaganda from persons with axes to grind. It is amazing how well the orchestra and the opera house got on for so many years without the advice of the letter writers. One wonders as to the amounts they have contributed to the recent and current guarantee funds of the two institutions. It should be easy to compare the correspondents' names with those in the subscription lists.

* * *

Lauritz Melchior, who favors cuts in the Wagnerian operas, and has been chided in consequence by some persons of opposite views, says that he owns some unpublished autograph letters of Wagner to Schnorr von Carolsfeld (the first Tristan) in which the composer admits certain lengths and suggests abbreviations. Melchior will give out the letters for publication before the season is over.

* * *

At a party not long ago, Toscanini was one of the guests and also Samuel Chotzinoff, the critic. The latter went to the piano while the maestro was deep in conversation and played several snatches of symphonies, purposely putting in wrong notes and distorted phrasing. Toscanini seemed not to hear and went on talking. Finally Chotzinoff drifted into a Rigoletto air, falsely rhythmed and incorrect in tempo. "No-no-no," suddenly screamed the maestro, and ran to the piano, "it's like this—and this"—

It was not until he saw several persons smile that Toscanini realized the joke and then he joined in the general merriment at his expense.

* * *

Prof. Albert Einstein, who knows more about relativity than anyone else on earth, is unable when he plays violin in a piece of chamber music, to give the proper value to a simple dotted eighth note followed by a sixteenth. If you don't believe this, you may ask—but no, the musician who was co-player with the scientist whispered the incredible revelation to me in strictest confidence.

* * *

What kind of a voice have you? The attached, from Neue Grundlage der Rassenforschung, by Professor Gauch, might enlighten you:

Generally speaking, the Nordic race alone can emit sounds of untroubled clearness, whereas among non-Nordic men and races the pronunciation is impurer, the individual sounds more confused and more like the noises made by animals, such as barking, snoring, sniffing, squeaking . . . That birds can learn to talk better than other animals is explained by the fact that their mouths are Nordic in structure—that is to say, high, narrow and short tongued.

* * *

Bigger and better warships and armies occupy the attention of Europe while their symphonies are getting smaller and worse.

Aha, Amelita Galli-Curci, do Evans and Salter know that you are toying with National Broadcasting executives? I saw you with my wicked, winking eye coming out of their studio last week. Your tiny feet did not seem on pleasure bent—but, as usual, I may be wrong.

• • •

When the little, woolly Lambs gamboled at the Waldorf-Astoria last week I envied the lads and lassies at Siegfried Kahn's round table. For other curious eyes beside mine noted with social-climbing heart-beats that his guests were labelled with enviable distinction. There seated in jolly communion were Lily Pons, Gladys Swarthout, Estelle Liebling, Vera Brodsky, Mr. and Mrs. Lauritz Melchior, Mr. and Mrs. Max Lorenz, Frank Chapman, Frederick Sperling, Harold Triggs and Leonard Liebling, last and least of all.

• • •

Two snooping twins of the Warner Brothers' film factory went to the Met. Surprise Party. When Lily Pons came out in middy-blouse and short skirt, looking not a day more than ten years old, and sang her wee song into the microphone, the pair of scouts got terribly excited.

"Yes sir," they shouted in unison. "that kid's a smoothie. She can't be more than twelve, and will yer lissen to that voice! She's a find, a wow. Warner can build her into something big. Let's go back-stage and find out her name. We'd better act quick or we'll lose her." So saying with simultaneous motions they grabbed their hats and ran to call on Frank Wenker.

• • •

Dear Mr. Johnson:

Dad is ill in bed with two nurses and alcoholic indigestion, so he has asked me to write you. It all started a week ago Friday with that luncheon at Romani's when Goeta Ljungberg, Mr. and Mrs. Fitzhugh Haensel, Mr. and Mrs. Hilbert, Miss Vila, Mr. Liebling and you and Mrs. Johnson were there and Richard Crooks told stories of his career and other exploits.

Dad says he was all right after that, but then he had to crash Lotte Lehmann's party at the Essex House that same afternoon and Constance Hope didn't want to let him in even though he told her about the time he played the night-watchman in Die Meistersinger in Vienna with Lehmann. This unnerved him so much that after he did get in he almost spilled his eighth cocktail all over Toscanini—he was so delighted to be introduced to him. Beside that, Lotte really remembered him, in spite of the fact that she only said "How do you do?" to him. He feels sure that she recognized him right away just by the funny look she gave him. He wants me to tell you that everybody he ever considered knowing was there, including the Melchiors, the Lorenzes, the Clemens, the Doe sisters, the Morganas, the Neuers, Otto Kahn, Elisabeth Rethberg, Emanuel List, Gino Baldini, Mme. Ljungberg, Kitty Cheatham, Grena Bennett, Frank Perkins and Wenker, Eric von der Goltz, Mr. Liebling and Olin Downes' mother.

When Dad got home that night he was in a state, more or less, but we relieved him and he seemed o. k. the next day. However, we couldn't keep him from going up to Riverdale in the rain to Mme. Rethberg's tea last Sunday. I judge he couldn't find the tea, for when he got home—and it's a miracle he ever did—we had to put him to bed again. That was a job, you can assure yourself. He says he doesn't remember much about the party, for he had a hard time finding the place and arrived all wet. When he did discover the charming house Rethberg owns, Mr. Doman (Rethberg's husband) treated him swell and had several rounds with him. When he saw Toscanini there Dad thought he was back at Lotte Lehmann's affair and started looking for her to ask her if she remembered him from Vienna. He discovered Evans and Salter, Johnnie Majeski wearing spattered spats, Estelle Liebling, George Cehanovsky, Mr. and Mrs. Winthrop Tryon and Julian Seaman. With a constant hope that Lotte might be hiding somewhere, Dad searched diligently without result. He says that's why he was so upset when he came in the house.

You'd think that Dad would have been careful after that, particularly when we told him he was ruining his health and was sure to be sick. But you know how he is. He wouldn't believe a word we said, so on Monday he went to a wee little party Annie Friedberg gave Gertrude Kappel after her Town Hall recital.

Dad certainly must have had a good time there, for when he came back here he was raving about Mme. Kappel's figure and how wonderful she looked in her yellow satin dress. "Just like a spring flower," he kept saying over and over. "Beautiful. Just like a spring flower. Beautiful." I asked him whom he saw and he named your wife, Mr. and Miss Yunge (the man who arranges the concerts at the White House for Steinway), William Matheus Sullivan, Rafaelo Diaz, Mr. Riker and Mr. Wielich. He regretted the fact that there weren't more ladies present because they are his weakness.

Tuesday night Lauritz Melchior glorified his birthday, and though Dad wept and pled we tied him in bed to keep him from the celebration. He sure was sore about that and decided to punish us by staying home the next day from the free food and drinks set out at the press conference of the New York Hippodrome Opera Company on Pasquale Amato's birthday when he was announced as artistic director of the organization. It would have been all right if he had kept his word, but he snuck out on Mother with only his pajamas on. We couldn't find him and thought he'd gone crazy. Then I happened to think of Grena Bennett who must be at the party in the Hotel Algonquin. I called her up and she brought him home in a taxi. Boy, were we relieved!

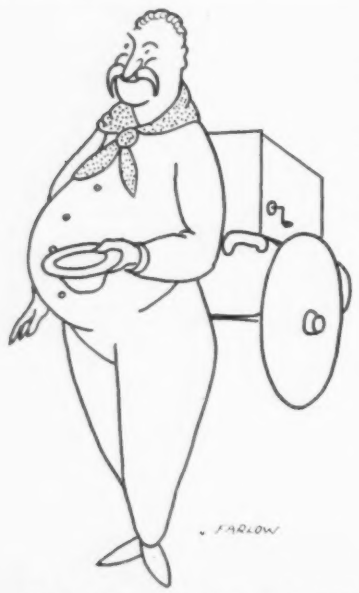
When the invitation from the Monte Carlo Ballet was sent by your office to Dad for Monsieur de Basil's party at the Waldorf-Astoria on Thursday, it put us all in a panic. We decided not to let him know about it, and I hope you will forgive me if I tell you that I telephoned Miss Josephine Vila and asked her to please be a good egg and go in Dad's place. You see, I remembered she likes parties as much as Dad, and I didn't think one more would do her as much harm as it would my father. She called me up later to tell me what a good time she had—but she didn't have any idea who was there except a couple of highballs.

Friday, Dad left the house early and we let him go because he seemed so much stronger. Little did we realize how he would come home. He arrived just as we were sitting down to dinner, without his hat and his collar all crumpled up. After long questioning we found out that he had been to Elsa Alsen's party and then gone on to help Doris Doe greet her birthday. "Elsa had a swell crowd," he said between hiccoughs, "Charlie Stratton and his new wife, Herbert Witherspoon and his almost wife, Horace Johnson and his well married wife, Dr. Wagner and his celebrated wife(Norma Terris), Percy Rector Stephens and his singing wife (Jeannette Vreeland), Abram Chasins, Bill Brady, Jerry Bergh, Mr. Hansen, Vera Brodsky, and more coming when I left. Bill Brady had mixed the cocktails and Herbert Witherspoon said after he took the first sip, 'Say listen, Bill, I can't drink this. I've got to be married in two weeks and I must have my senses about me.' Herbert was right, for I fell down just as I was leaving. I am carrying a lasting impression of that assemblage. See." Dad then showed us two attractive bruises on elbow and knee. "Well, after that I went to call on Doris Doe. Good lord, the entire German and French wings as well as the Italian tail feathers of the Metropolitan were there. Without seeing anybody double, I estimated the attendance as capacity and they gave Doris an ovation. Beside the entire Met. roster I spotted the Sig Spaeths, Alma Clayburgh, Mrs. Eugene Coleman Savidge, the Bauer girls, Walter and Rosalie Kramer, Jean Teslof, Ralph Errolle, Paul Morris, Edwin McArthur and his wife, Edith Henry, Bert Riker and everybody else. That's all, I guess. What's for dinner? I'm hungry." We put him to bed without his supper and called the doctor.

Now, Mr. Johnson, I want you to know my father is a horrible example to me. Never shall I drink one cocktail. They are bad and wicked. They do things to you. I do so hope that there won't be any more parties, for Dad is in a bad way. If they keep on, the family will have to send him away for a cure.

Yours sincerely,
SIMON SNOOPER, JR.

P.S. You may be interested to know that today I signed the pledge never to drink alcohol.



"Si, si, signora. Da primavera he come, Me back like da flowcer an' da birda."

From Our Readers

Placing the Pupil

Curtis Institute of Music, Philadelphia, Pa.
March 28, 1934.

To the Musical Courier:

I have before me a clipping from the Musical Courier, February 24, 1934, with the caption: "Hofmann's French Pupil."

Jean-Marie Robinault never studied with me; his instructor at the Curtis Institute of Music was David Saperton. Several months ago I wrote to Robinault calling his attention to publicity on various occasions wherein this same error had occurred. I stressed that it was not fair to Saperton, as it is he who is responsible for Robinault's artistic development. Robinault replied that he had never made such a misstatement; he had always stated clearly that Mr. Saperton was his teacher.

Now that the misinformation has again appeared, I thought I would pass the facts on to you.

With kindest greetings,
Sincerely yours,
JOSEF HOFMANN.

EDITOR'S NOTE: *The item to which Mr. Hofmann refers appeared in the Berlin letter of Frank Patterson, Musical Courier representative in that city.*

Einstein Ought to Know

Freehold, N. J.

To the Musical Courier:

In regard to the interview with us, which appeared in a recent issue of the Musical Courier, we would like to correct a statement which we made in that conversation. When we spoke about telling Prof. Einstein that we had done 300,000 miles of driving, we told how he had thought for a moment and answered that it was the equivalent of going "four" times round the world. This was our mistake. Prof. Einstein said—correctly—that it was the equivalent of circling the globe twelve times. We do hope this little error can be rectified, as it would not be fair to Prof. Einstein to quote his answer wrongly. Don't you agree with us?

Sincerely,
ELSA, GRETA AND MARIA HILGER.

Honors Declined

Newark, N. J.

To the Musical Courier:

Please publish in the Musical Courier that the undersigned has no connection with the "International Opera Company" or "International Opera Stars Company," at the Broad Theatre, Newark, N. J., performing on Sunday afternoons and evenings.

I was written to for "my consent to work with them," to which I replied, "I do not know to what you wish my consent."

I know you are interested in matters of this kind, as I had the honor of being a member of the Musical Courier family for some time.

Respectfully yours,
BELLE FISCH SILVERMAN

Curtis Artist Has Many Engagements

Benjamin De Loache, baritone, sang in Camden, S. C., on February 26, for an audience which, according to report, completely filled the auditorium, and also appeared at the Everglades Club at a musicale given by Mr. and Mrs. Charlton Yarnall on March 1. He was heard at Rollins College, Winter Park, Fla., on March 3. Immediately after the Winter Park concert, Mr. De Loache left by airplane and arrived in York, Pa., in time for rehearsal with the York Symphony Orchestra on Sunday evening, with which organization he sang Wotan's Farewell at the Monday evening concert.

Mr. De Loache appeared with the Philadelphia Orchestra in December, Mr. Stokowski conducting, and gave a recital at the Barclay in Philadelvhia on February 5. Mr. De Loache is an artist-student at the Curtis Institute of Music.

OBITUARY

Franz Schreker

BERLIN.—Franz Schreker, composer and formerly director of the Hochschule für Musik in this city, died here on March 22 at the age of fifty-five years. He had been ill for several months following an apoplectic stroke.

Schreker, one of the influential modern composers of Germany and until the recent National Socialist "revolution" one of its leading musical educators, was born in Monaco on March 23, 1878. He studied with Robert Fuchs in Vienna, and founded in 1911 and subsequently conducted the Philharmonic Chorus in that city. In 1911 he became professor of composition at the Vienna Academy, going to Berlin in 1920 to become director of the Academy of Music. He held this post for more than a decade, exercising a marked influence as teacher and director. Among Schreker's pupils were Ernst Krenek, Karol Rathaus, Jascha Horenstein and Josef Rosenstock. When the Nazis came into power in 1933, he was given an indefinite "leave of absence" from his position as a director of the master composition classes of the Prussian Academy.

The composer first attracted attention in 1901 with the performance of his Psalm 116 for chorus and orchestra at a Gesellschaft concert in Vienna. Later his orchestral works, including the Ekehard overture, won success and his ballet, The Birthday of the Infanta, was performed by Grete Wiesenthal. It was in the field of opera that he won his greatest acclaim and also stirred many critical controversies. These works, for which he invariably wrote his own libretti, revealed a strong theatrical instinct. Though deriving from the post-Wagnerian music drama, they showed the influence of Italian verismo and had elements of both mysticism and naturalism, usually embodying some erotic theme. Musically Schreker departed from Wagnerian models by cultivating unusual "clang-tints" and shifting tonalities. His stage works included the operas Der ferne Klang (Frankfort, 1912, subsequently restored by the Berlin Opera), Das Spielwerk und die Prinzessin Die Gezeichneten, Der Schatzgräber, Irrelohe, Der Singende Teufel, and Der Schmied von Ghent. His last operas did not attain the success of his earlier ones. He also composed numerous orchestral works, some of which attained popularity and were heard in America, including the suite from The Birthday of the Infanta, Prelude to a Drama, Sinfonietta, Serenade, and Intermezzo for strings. Among his compositions were about fifty songs. His opera books and critical writings had also been published.

The composer married Maria Binder, and had two children, a son and a daughter, who survive him. D. P.

Yorke Trotter

LONDON.—Dr. T. H. Yorke Trotter, principal of the London Academy of Music, died here on March 11 at the age of seventy-nine. He was the originator of the Yorke Trotter method of teaching music. This system is based in the first instance on rhythmic movement and proceeding to extemporization at an instrument even by young students. To develop this method in actual practice Dr. Trotter became principal of the London Academy of Music in 1905, and here he also trained teachers. He expounded his theory in the following books: Constructive Harmony, Ear Training and Sight Reading, The Making of Musicians, and Music and Mind (1924).

Dr. Trotter was born on November 6, 1854, and was educated at Durham School and New College, Oxford, where he graduated with an M.A. and Mus. Doc. He read for the bar before he became a musician. He conducted the first performances in England of Schumann's Manfred and Mendelssohn's Athalia. C. S.

Robert J. Thuman

CINCINNATI, O.—Robert J. Thuman, soloist with the May Festival for the last five years and a member of the solo chorus for many years, died suddenly at his home here. He received his musical education at the College of Music and was active in musical circles. He is survived by his widow, Nora Beck Thuman, also a singer, and two daughters, Emmy Lou and Betty. He was a brother of J. Herman Thuman, secretary of the May Festival and concert manager. M. D.

Mrs. Julius Uihlein

CINCINNATI, O.—Mrs. Julius Uihlein, seventy years old, soprano and organist, died at her home here. She was encouraged by Walter Damrosch and other musicians to study abroad after she had graduated from the College of Music receiving the gold medal. She was a member of several musical organizations and sang in various quartets and church choirs. She is survived by her husband and three sons. M. D.

Musicales

Sibyl Sammis MacDermid Presents Doris Doe Scholarship Winner

Dorothy Baker, soprano, who won a scholarship given by Doris Doe last summer, was heard in her initial recital at the New York studio of Sibyl Sammis MacDermid on March 12. Miss Baker's program included florid arias by Donizetti and Meyerbeer; Lieder by Brahms and Strauss; modern Italian numbers by Pizzetti and Cimara, and songs in English by Dvorak, Glière and Hageman. Louise Haydon was the admirable accompanist.

The young singer's ability to negotiate the more sustained and colorful songs (some of them with much dramatic feeling) in no way distracted from her facility in the Dinorah and Lucrezia Borgia arias, and Miss Baker emerged from her test with much credit, and enthusiastic applause on the part of her listeners. Following this she gave several extra numbers. A talented singer, she fulfilled the faith placed in her by her sponsor. T. N.

* * *

Ronald Murat's Compositions Heard

Compositions in manuscript of Ronald Murat were given a first performance at the home of Mrs. John Henry Hammond in New York on March 25. Altogether there were ten songs, a string quartet and a suite for violin and piano. Of the songs, Requiescat (sung with exemplary diction and good taste by Janet Hall), In the Forest, and the lengthy Schlaflied für Miriam (sung in German by Alan Holt) would be welcomed by recitalists, when printed, as worthy additions to their repertoire.

Mr. Murat is an accomplished musician, violinist and pianist, whose compositions may be termed tonal mood pictures. They disclosed good workmanship but are rather sketchy. The moods change too abruptly and the contrasts are too vivid. One listens to a beautiful passage in the quartet only to have a sudden interruption in the development of the theme strikingly presented. The *adagio* and final movements of the quartet were effective—particularly the fugue in the finale. Marguerite Valentine was at the piano in the suite of five short pieces. Edouard Dethier, John Dembeck and Milton Forstat assisted Mr. Murat in the quartet. Adele Vasa, soprano, was heard in three songs. A large number of listeners, prominent musically and socially, were present and graciously received by Mrs. Hammond. G. F. B.

* * *

Pascarella Trio Plays at Columbia University

The Pascarella Trio was heard in recital on March 12 at the Women's Graduate Club, Columbia University, New York. The cellist of the group is Cesare Pascarella, with Enzo Pascarella, violin, and Carlo Pascarella, piano. The program listed the Beethoven trio, op. 11, that of Schumann, No. 1, op. 63, and, as an encore, the scherzo from Godard's trio No. 2.

The ensemble was in fine form, playing with flawless unity of attack and expressive intent, and revealing notable depth of joint interpretation and exposition of emotional content. Complying in every sense with the dictates of tradition and good taste, there yet is no lack of color and vitality, of force and imagination in their projections. The clarity of the melodic and contrapuntal designs is another notable feature. The audience was warmly appreciative applauding with vigor and cordiality. D.

* * *

Marguerite Potter Candlelight Recital

Marguerite Potter's second program at Aeolian Hall, New York, on March 24 was devoted to songs and poems from her book, With Wings Outspread. A large audience heard and applauded the five groups covering this Candlelight Recital, which began with Eight Moods and Memories, continued with four poems set to music of interesting nature by John W. Worth which Miss Potter sang with Esta Pike at the piano, and concluded with Eight Poems of Places. In these the richly expressive voice and interpretation of the poet-singer were rewarded with vociferous applause, to which she responded with encores. Vladimir Padwa contributed greatly by his piano accompaniment to the last group, and Elsa Moegle, harpist, was effective in works ranging from Rameau to Salzedo. She also was called on for added numbers. F. W. R.

* * *

Master Institute Orchestra Gives Concert

Roerich Hall, New York, was crowded on March 20 to hear the orchestra led by Isidor Strassner, and also by Judge Leopold Prince, guest conductor. The young people of both sexes opened by presenting the Bach third Brandenburg Concerto for strings, solidity and euphony marking their playing. There followed an excellent performance of Mozart's Jupiter Symphony, and both orchestra and conductor took bows. Iwanoff's Procession was played with rhythmic incisiveness. Judge Prince directed two Slavonic Dances (Dvorak) and Strauss' Vienna Life, the players giving heed to him as a conductor.

Edith Rosen, twelve-year-old pianist, well deserved the applause showered on her for her playing of pieces by Scarlatti, Schubert and Debussy. She added Spring Song (Mendelssohn) and a Chopin nocturne as encores. F. W. R.

* * *

Rudko Pupils Sing Bohanan Songs

At a musicale given in International House, New York, on March 25 by Mrs. Otto L. Bohanan, in memory of the late Otto L. Bohanan, composer and poet, Boris Voronovsky, Elmer Moore, Albert Chaskin and James Phillips, students of Leonard Rudko, sang a number of compositions by Mr. Bohanan who was also a former Rudko pupil. Mr. Voronovsky, baritone, offered I' Been Toilin' Up the Hill So Long and Soon A' Will Be Done. Mr. Moore, tenor, interpreted Brown Skin, Keep a-Singin' on de Way and New Hiding Place.

Following a reading of several of his poems by Miss Harris, Mr. Chaskin, tenor, sang Why Does the Flaming Rose and Serenade. I'm Almost Home, In Bright Mansions Above, Lizene and Mother, Dear Mother, a Sadness Comes Over Me were performed by Miss Murray, contralto. Mr. Phillips, basso, concluded the program with Take Me Home and Little Gal So True. The large audience applauded the singers warmly in their expression of appreciation for the high standard of the program. C. H.

* * *

Anastasia Rabinoff Appears

Anastasia Rabinoff, who has appeared with the San Carlo and Cincinnati opera companies, as well as extensively in recital and as soloist with symphony orchestras, gave a program at the Savoy-Plaza Hotel, New York, on March 20. A group in Italian, by Haydn, Durante, Sibella and Mascagni opened the evening. This was followed by a

ANASTASIA RABINOFF

Puccini aria, songs in German and French by Schumann, Grieg, Nerini and Wekerlin, an assortment of Russian items (sung in English) by Rachmaninoff, Tschaikowsky, Rimsky-Korsakoff and Gretchaninoff, and numbers in English by Hageman, Weaver, Browning, Dunhill and Golde.

Miss Rabinoff has a fine, warm voice, used with pliancy in both the technical and dramatic sense. The music she sings is invested with interest and individuality of interpretation, and she has a presence of poise and charm. The audience was cordial and responsive, and applauded so vigorously that the program had to be extended, and several numbers repeated. The able accompanist was Zara Listengart. G.

Pasquale Amato to Direct Opera at New York Hippodrome

Pasquale Amato is about to add experience as a director of opera to his extensive career as baritone protagonist in this field with the Metropolitan Opera and other organizations. He is to direct a season of low-priced opera at the New York Hippodrome,

PASQUALE AMATO

the opening performance, a production of Carmen, to take place on Easter Sunday evening (April 1). Bruna Castagna will take the title rôle. Other works scheduled for the week are Rigoletto, Monday; Madam Butterfly, Tuesday; Il Trovatore, Wednesday; La Traviata, Thursday; Carmen again on Friday; Martha, in English, Saturday afternoon and Aida, Saturday night. Matinees are announced for Saturdays and Sundays.

Associated with Mr. Amato in this project are W. A. Carroll, president of the Hippodrome, and Cecil E. Maberry, managing director, and Ralph Errolle, tenor, formerly of the Metropolitan Opera, who is general manager of the company. The repertoire under Mr. Amato is to consist of standard Italian, French and German operas. A matinee series will bring some of the lighter works in English. Production of some of the Wagner scores is planned, but not until the company is prepared to give performances which meet the standard set by its director. Several restorations and novelties are being considered.

Raab Master Classes in New York

Alexander Raab, pianist and pedagogue, announces summer master classes in New York, from April 23 to May 26. He has held similar classes in Chicago, San Francisco and Los Angeles, but this year institutes a New York class for the first time. A soloist with leading symphony orchestras of Europe, Mr. Raab has appeared in Germany, France, Austria and England. His present headquarters are in Chicago. Two of his most prominent pupils are Ralph Dobbs, who won the first prize of the National Federation of Music Clubs in 1933; and Marshall Summer, who has appeared as soloist under Artur Rodzinski in Los Angeles, followed by a tour of Australia.

Cognizant of present-day difficulties, Mr. Raab has placed the New York course within financial reach of teachers and pianists preparing for public appearances. He will also hold evening classes. Some subjects named in his announcement are repertoire, interpretation class, technic, ensemble and a round table, with discussions.

Foreign News in Brief

Program of German Tonkünstlerfest Announced

BERLIN.—The Sixty-fourth Festival of the General German Music Association at Wiesbaden (June 3-7) will consist of two chamber concerts and two orchestral concerts. The composers of new works to be performed include Heinz Schubert, Richard Trunk, Erwin Dressel, Wilhelm Kempff (violin concerto), Gottfried Müller (Deutsches Heldenrequiem), and several younger men hitherto unknown. The late Max von Schillings' opera, Der Pfeifertag, will be given on the first day, and the last evening will be devoted to the works of Richard Strauss (including Die Tageszeiten, for male chorus and orchestra). R. P.

Ivor Newton Active in England

LONDON.—Ivor Newton, English pianist and accompanist, has been playing recitals with Elena Gerhardt, Vladimir Rosing, Raya Garbousova (cellist), Henri Temianka and Lisa Minghetti (violinists), Elena Danieli and Dora Labette, besides appearing as soloist in Tetrazzini's farewell tour of London and a number of provincial cities, playing works by Brahms, Hummel, Prokofieff, Falla, Ibert and Ernesto Lecuona. M. M.

Weber's Abu Hassan Given in New York

(*Continued from page 5*)

firm the truth. The bewildered Caliph offers a large sum of money for enlightenment as to which of the two died first. Abu Hassan comes to life and explains all, wins the money and secures forgiveness for himself and Fatima, while the malicious Omar is exposed and banished from the city.

MUSIC BOTH DERIVATIVE AND PROPHETIC

The music of the work is in the opera buffa style of the time. There are, however, foretastes of the mature Weber who was to become the pioneer of Romanticism in German opera, some of the graceful florid arias of the soprano showing an emotional expressiveness and freedom from tradition suggestive of Agathe's music in Freischütz. Fatima's mock lamentation for her spouse, in addition to having interesting Oriental color, prefigures the later dramatic method of Wagner in his operatic works. In this scene there is a striking thematic foreshadowing of Isolde's narrative describing the death of Morold in Act I of Tristan. Much, however, of the music is conventional, without the supreme melodic charm and adept characterization of Mozart and some of the lesser Italian writers of opera buffa. Comedy was not Weber's true *métier;* he found that in the Romantic and legendary.

NEW ENGLISH TRANSLATION USED

The English translation of the opera was understandable and singable, with many amusing spoken interludes. This example of the *Singspiel* presents rather heavy folk humor, and it doubtless was a task for the adapter to breathe the modern spirit into it. A few more quips and retouchings of the lines might have helped, even if the result would have been less true to the original. The production was well-meaning and in the case of some participants capable, though as a whole the scenes were too much overacted for the best effect in a small auditorium.

The fine voice of Mr. Horne added delight to his arias and duets, and Miss Monti-Gorsey was a vivacious and experienced heroine, her success with the dramatic numbers being especially marked. Mr. Greenwell showed adeptness in comic song in his few episodes. The other participants and the chorus contributed some good work in the final concerted scene. Mr. Harmati must be praised for his musical direction of the work, which showed appreciation of style and many excellent moments despite an orchestra that was not always technically certain in its playing.

I SEE THAT

Adelaide Gescheidt's summer master class begins on June 15.

* * *

Olga Samaroff is to make a short address preceding the concert by the American Society of the Ancient Instruments (Ben Stad, founder and director), at the Barclay, Philadelphia, on April 4. Mme. Samaroff's words will be pertinent to the music upon which the work of the society centres.

* * *

Tito Schipa, tenor of the Metropolitan Opera, and Vladimir Golschmann, conductor of the St. Louis (Mo.) Symphony Orchestra, were among the passengers who left New York, March 24, on the SS. Ile de France.

* * *

An "all-request" program will be given on Easter morning (April 1) by Frances Hall and Rudolph Gruen in their weekly two-piano broadcast from WEAF. The list includes Paques (Easter from the Fantasie (Rachmaninoff), gavotte from Arensky's suite in canon form, Butterfly Etude (Chopin), Black Key Etude (Chopin), Butterfly and Black Key Etudes Combined (Chopin-Maier).

* * *

Lea Karina, dramatic soprano, who is coaching with Isidor Achron, was heard over Station WJZ on March 9. Miss Karina is a native of Finland.

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Chicagoans in Many Recitals During Active Week of Music

Schools and Colleges Present Students in Concerts—Another Opera Company Announces Program

CHICAGO.—The week of March 18 marked the début of several Chicagoans and the reappearance of others in concert and recital. On March 18 Eleanor Block gave a dance recital at the Goodman Theatre, with the assistance of a small orchestra directed by Daniel Saidenberg, principal cellist of the Chicago Symphony Orchestra. On the same afternoon at Kimball Hall a Negro organization, the Federal Glee Club, was heard in concert under the direction of William Myricks, with Gladys H. Simms, soprano, as soloist. On the same date Leon Rosenbloom, pianist, and Raymund Koch, baritone, were presented jointly at Curtiss Hall. In the evening Rosalind Glickman, pianist and dramatist, and Nathan Vizonsky, dancer, appeared at Kimball Hall.

DUMONT PRESENTS FRENCH PROGRAM

Adolphe Dumont presented the WGN Orchestra in a program of French music at the March 18 radio concert. Among the numbers listed were the overture from Thomas's Mignon, L'Apres-midi d'un Faune by Debussy, Le Chevre-Pied by Pierné, a fantasy from Saint-Saëns' Samson and Delilah, and selections from Bizet's Carmen and L'Arlesienne. These Sunday evening concerts under Conductor Dumont are among the important musical contributions of the week.

CHAMBER MUSIC

At the Chicago Woman's Club on March 19, the Amy Neill String Quartet gave a chamber music program under the auspices of the Musicians Club of Women. The program contained numbers by Allegri, Purcell, Mozart and Dohnányi. The Amy Neill Quartet is an excellent organization that should be better known, as it compares favorably with foreign quartets that are better heralded.

DÉBUT RECITAL AT KIMBALL HALL

Two young artists who should make names for themselves in their chosen profession, Elizabeth Van Pelt, pianist, and Bernard Van Hefte, tenor, were presented in joint recital by Loro Gooch on March 20 at Kimball Hall.

CENTURY OF PROGRESS GRAND OPERA COMPANY

An organization calling itself A Century of Progress Grand Opera Company will soon make its début here, although, as announced, it will give no performances on the Fair grounds. The company has for musical director Dino Bigalli, assistant conductor of the Chicago Opera Company. Already a performance of Rigoletto is announced for April 15, at the Ashland Auditorium. Virginia LeRae, who recently scored in opera in New York and elsewhere, has been secured by the management for this performance.

JESSIE B. HALL PRESENTS YOUNG SOPRANO

Another début took place at Kimball Hall on March 21, when Ada Tilley, soprano, was presented under the direction of Jessie B. Hall. Miss Tilley, who had the superb support of Edgar Nelson, as accompanist, had prepared a program that was varied and interesting. It embraced the literature of several centuries and included such composers as Bach, Handel, Mozart, Brahms, Schubert, Strauss, Debussy, Nin, Falla, Grieg, Dunhill, Hageman, Crist and Foster. Miss Tilley is unusually attractive and possesses a rich voice which she uses with understanding. Her phrasing is excellent, her diction clear, and all told her début presaged a successful career.

ELSE HARTHAN ARENDT CONDUCTS BACH SINGERS

Under the direction of their director and founder, Else Harthan Arendt, the Chicago Bach Singers gave a special Bach program at Golgotha Lutheran Church on March 18. That this group of fifteen young ladies has been well drilled in Bach tradition by a Bach expert was made evident by their admirable singing of chorales, cantata and ensemble numbers. They sang with tenderness, reverence and well blended tone. Excerpts from the Passion According to St. Matthew and the Christmas Oratorio, in particular, were outstanding for excellence of performance. Mme. Arendt is a director of ability who is capable of imparting to others her knowledge of the art of singing Bach as well as other masters. Loretta Leidell and Lois Huebenthal, sopranos, and Marcia Sandahl, contralto, acquitted themselves meritoriously in solo numbers.

Edwin Stanley Seder accompanied the Bach Singers at the organ and played two soli artistically.

COLUMBIA SCHOOL STUDENTS' MUSICALE

The Columbia School of Music, now located in the Rogers Park district on Sheridan Road close to Loyola University and Mundelein College, presented members from the voice class of Arthur Kraft in a recital program on March 21. Mr. Kraft is president and head of the voice department of the school. Bettina Cochrane, Kathryn Coe, Walter Haderer, Evelyn Ewert, Margaret Kniffke, Elizabeth Mitchell, Paul Mansell, Olga Heuser Hoffman, Horace Nichols, Jane Sachse, Frank Taylor and Olive Ahara disclosed the fine training received under the tutelage of Mr. Kraft, on whom the participants reflected credit besides demonstrating the high standard of their alma mater. Roberta Leland was the efficient accompanist.

MILSTEIN APPEARS WITH ORCHESTRA

As great as the popularity of Nathan Milstein might have been in our midst, it was greatly increased by his performance of the Dvorak concerto which he played as soloist at the regular Thursday-Friday concerts of March 22 and 23 of the Chicago Symphony Orchestra. The ovation he received at the conclusion of the number was of such length and magnitude as to break all records at Orchestra Hall. Eight minutes of frenetic plaudits brought Milstein back to the stage time after time and the audience remained in the hall begging him by its applause to break the no-encore rule. Finally Milstein graciously added the Bach Chaconne, which he also played admirably. When audiences can get as excited as the ones assembled at Orchestra Hall for these symphony concerts, one cannot help thinking that music plays a vital part in our existence. This manifestation indicates that the Chicago Symphony Orchestra concerts have brought joy to the many musicians on hand.

The orchestra and Dr. Stock were féted, too. And well they should have been, as they played gloriously Richard Strauss' Don Quixote, Dohnányi's Ruralia Hungarica and Schreker's Prelude to a Drama. The Dohnányi opus had its first Chicago hearing on this occasion.

MUSIC SUPERVISORS' CHICAGO BROADCASTS

Chicago broadcasts under the auspices of the Music Supervisors National Conference included one on March 17, when Edgar Nelson, director of the Apollo Club, Marshall Field Choral Society and the Sunday Evening Club, spoke on Is Music an Essential?; another on March 22, when Goerge Dasch, director of the Metropolitan, Evanston and Joliet symphony orchestras, chose as subject for his talk, The Revival of the Small Instrumental Ensemble, and one on March 28 with Eric DeLamarter, associate director of the Chicago Symphony Orchestra and the Civic Orchestra, speaking on the Future Values of Public School Music.

BEULAH HOME BENEFIT CONCERT

A concert for the benefit of Beulah Home and Maternity Hospital was given at the Congress Hotel on March 23. Three popular Chicago recitalists were the soloists—Margery Maxwell and Janet Fairbank, sopranos, and Will Blailock, baritone. The baritone sang with marked ability songs by Haydn and Head and the aria, Nemico della patria, from Giordano's Andrea Chénier. Miss Maxwell made a hit with her beautiful interpretation of Depuis le jour from Charpentier's Louise and songs by Mednikoff, Carey, Charles and Rasbach. In a group including songs by Carpenter, Gretchaninoff, Hadley and Sowerby, Miss Fairbank disclosed anew her gifts as an interpreter of song literature.

THE DEVRIES' ANNUAL SPRING PROGRAM

Throughout the musical season Mr. and Mrs. Herman Devries present their pupils publicly in song recital, but twice a year they give concerts that attract the attention of the general public. Those programs are generally given by their advanced and professional students. Their annual spring concert is scheduled for April 15 at the Congress Hotel, when a group of young Chicago artists, among whom are members of the Chicago Opera and prominent figures in the radio world and concert stage, will be the participants.

Ruth Ray, violinist and instructor, besides appearing in concert and recital, has also been actively engaged in teaching in Chicago and Peoria. On March 5 and 17 a quartet of her pupils played at Bradley Hall in Peoria and on March 11 and 18 were heard over Station WMBD. The quartet is made up of Milton Bohrod, Henry Neeser, Fred Bourland and Gertrude Albrecht. Her class of younger students played at Bradley Hall on March 17. Those who furnished the program were George Cassens, Martin Lawless, Donald Birks, Paul Axelrod, Richard Jacobs, Walter Grawery, Ralph White, Ted Sullivan, Delbert Mau, Bettie Jean Gillespie and Dorothy Sandle.

On March 18 Miss Ray's orchestra, of which she is the conductor, broadcast over WMBD.

SIGMA ALPHA IOTA BANQUET DATE CHANGED

The initiation and banquet for members attending the Music Supervisors' National Conference, originally announced for April 10, has been changed to April 11, at the Stevens Hotel. Among the personages to be initiated at that time are Winifred Christie, who will play a program on the Moor double-keyboard piano; Judith Waller, educational director of the NBC studios, and Mrs. Ruth Swarthout, mother of Gladys and Roma Swarthout. Dr. Frances Elliot Clark, educational director of RCA Victor Company, one of the founders of the Music Supervisors' National Conference, and an honorary member of Sigma Alpha Iota, will speak.

CHICAGO CONSERVATORY ACTIVITIES

The names of three pianists and teachers have recently been added to the piano faculty of the Chicago Conservatory of Music—Jeannette Miller, Rebecca Benson and Sarah Schechtman.

Estelle Ayer Johnson, of the dramatic department, gave a program of musical readings at the Medinah Athletic Club on March 18.

Adele Mandelson, of the dramatic department, presented her pupils in recital on March 18.

Students of the violin, voice, piano and expression departments were heard in recital on March 23.

Pupils of Mischa Livschutz and Sonia Tameroff Livschutz were presented in recital on March 25.

ANNA GROFF-BRYANT STUDIO NEWS

Laura Howardsen, coloratura soprano, sang for the Windsor Park Woman's Club on March 20. On March 16 she appeared at the banquet of the Norske Club, when Dr. Ackermann of the Daughters of the Norway Lodge was decorated. On March 27 Miss Howardsen had a return engagement with the Berwyn Art League. Eugene Howardsen, lyric tenor and pianist, accompanied his sister.

Charlotte McLaughlin Slaughter sang at the spring luncheon of the St. Paul's Episcopal Church of Riverside, Ill., on March 9. On March 1 she appeared at the Berwyn Woman's Club.

Mr. and Mrs. Emil Nissen sang the duet, I Waited for the Lord, at the First Baptist Church of Berwyn on March 18. In the same month they sang duets with the Riverside Woman's Chorus at the Speedway Hospital.

AMERICAN CONSERVATORY CALENDAR

Rudolph Reuter of the piano faculty gave a recital in Naperville, Ill., on March 5.

The annual Wanieck Club musicale, given for the benefit of its scholarship fund, will be held at the Medinah Michigan Avenue Club on April 1. Alice Baran, Dorothy Foster, Vincent Micari, Vera Gilletta and Nondas Rudig, the pianists to appear on this program, are students of Mr. Wanieck, and each has been a winner of one or more contests sponsored by the Society of American Musicians. Gizella Balazs, soprano, student of Charles La Berge, guest artist, has also won a contest for appearance as soloist with the People's Symphony Orchestra.

Pauline Peebles, pianist, pupil of Tomford Harris, Fredda Longfield, violinist, student of Mischa Mischakoff, and Florence Autenreith, cellist, pupil of Hans Hess, were presented recently in programs of ensemble music at Albion and Kendallville, Ind.

Ruth Secord, voice student at the conservatory, appeared as soloist at the annual concert given by the Woman's Chorus of the Medinah Michigan Avenue Club on March 4.

Howard Silberer, pupil of Mr. Reuter, recently played recitals at the Swedish Mission Church in Austin and at the Methodist Church in Niles Center.

Walter Nelson, tenor, and Mable Yingling, soprano, students of H. William Nordin, appeared as soloists with the Chicago Swedish Glee Club at the annual concert on March 18.

Fredda Longfield, violin student, was awarded first place in the recent Sigma Alpha Iota scholarship contest.

The Phoebean String Trio, directed by Alice Johnson of the piano faculty, was heard in several numbers at the Book Shower and Authors reception at the Chicago Public Library on March 17.

Samuel Shaw Parks gave his lecture, the Correlation of the Art of Dore, the Music of Mendelssohn and the Poetry of Coleridge, before the history class of March 10. He was assisted by Mae Doelling Schmidt at the piano.

Frances Cave, pupil of Fern Weaver, appeared in recital before the Downers Grove Music Club on March 2. Marie Ross, also a student of Miss Weaver, played a group of piano soli recently at the annual banquet of the Clerical Workers of the United Charities at Hull House.

Members of the Van Dusen Organ Club appeared in an organ recital at Faith Presbyterian Church, Chicago, on March 18. Philip Jones, baritone, student of Charles La Berge, sang a group of soli on this program.

Margaret Borchers, pupil of Allen Spencer, gave a piano recital on March 18.

Voice students of Harriet Hebert and Esther Goodwin, piano pupils of Virginia Shapiro, and violin students of Henry Sopkin, were heard in recital at Conservatory Hall on March 18.

A program was presented on March 17 at Kimball Hall by the junior ensemble under the direction of Kenneth Fiske; junior piano pupils of Louise Robyn and violin students of Kenneth Fiske.

SACERDOTE ANNOUNCES SCHOOL OF OPERA

Edoardo Sacerdote announces that his School of Opera, which will be run in conjunction with the Operatic Art Theatre, is to begin its summer term on June 18. The course consists of coaching in repertoire and action with complete cast and chorus. In all probability public appearances as heretofore will give singers an opportunity of performing in a downtown theatre.

RENÉ DEVRIES.

CARL FRIEDBERG,

pianist, was heard in the Brahms B flat concerto at the Juilliard School, New York, on March 23, the same work that he played earlier in the season with the New York Philharmonic-Symphony Orchestra. Mr. Friedberg will give a recital in Boston on May 3. This concert is a morning musicale at the Ritz-Carlton Hotel and is the last in a series for the benefit of unemployed musicians.

Martinelli Sings on Three Days in Succession

Giovanni Martinelli sang in public on three days in succession last week. On March 23 and 24 he took the leading tenor rôles in Lakmé and La Gioconda with the Metropolitan Opera Company, and the following day (Sunday) was heard at a reception in honor of Prof. Albert Einstein in the Armory, Newark, N. J.

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World Première of Bloch's New Sacred Service Given in Turin

(Continued from page 5)

other musicians, Catholic and Lutheran, have done for masses, Passions, oratorios and cantatas), Bloch preferred to the many dramatic and descriptive scenes, in which the Old Testament abounds, certain devout meditative pages of celebrational or exaltative character. . . . Hence his text does not present actions but repeats acts of faith and sets forth, rather than develops, few but potent psychological states—adoration, praise, prayer, supplication, belief. These are the chief subjects of his not varied but dense discourse.

"Certainly Bloch felt the formidable latent power concentrated in the verbal intensity of this text. Exery word, every name, embraces and evokes a world, as the Pindaric odes conjure up mythical imagery. And yet his 'libretto' he would have understood as . . . the token more symbolic than tangible of a fervent conscience. The only two reversions to liturgical practice do not alter the contemplative character of the 'book,' since the first (removal and restoration of the Bible to the Ark) is a marginal note and the second (the responsorial song between officiant and congregation) is a dialogic element at no time contradictory but always assentient.

"In the last part of the Service, when the Chazan or officiating minister prays for the day of universal brotherhood and commemorates the dead, Bloch interlocutes in the ancient text, contributes his own sincere wish as a man and as one of the faithful, almost paraphrases in certain aspects the Schillerian invocation to joy and, in fine, celebrates the passing from life to death."

Cantor as Leader and Prophet

In the composer's conception, further explains the Turinese critic, the soloist represents much more than a cantor; he personifies a leader and prophet. Similarly the chorus would voice not only the responses of the Israelites, but the people of every race and religion. In the final song, the human voices are transfigured to spiritual ones which soar beyond all time and space. Bloch worked over this part two years before he dispelled his doubts and torments and expressed his concept of death as a humble and confident acceptance of the Divine Will.

As regards musical form, the composer reiterated to the interviewer his belief in the need for organic construction, concise and intense in its precision of contour. The Service is written on harmoniously classical lines, in oratorio style. A fundamental motive in the Hyperdorian scale gives it thematic unity. Other ancient modes, such as the Lydian, are also used. Only brief intervals, in performance, separate the five parts, conceived as a whole.

Your correspondent having been unable to hear the Service, quotation is made from Signor Della Corte's excellent review. He first notes that although Bloch has aimed to assert his personal conceptions and to avoid the traditional stamp of the Mass, the first four parts suffer from the formalism that has constricted the fantasy of many great composers. One misses here, he finds, the "gigantic personality" of the Bloch of the quintet, of Schelomo, of Israel, "where the drama resounds epically in prodigious visions, sacred and secular, feasts and ferocities, dances and horrors, lyricism."

In these (four) parts of the Service, he writes, "We find an ordered, disciplined, objective Bloch, who almost renounces the personality we admire. Some melodic contours recall his youthful Macbeth, some constructions his Concerto grosso. Certain chaste drynesses of monody and bass have a Schützian flavor, certain triumphant fullnesses of ensemble smack of Handel, certain moving delicacies recall Perosi—not reminiscences, but something in which Bloch is not himself, —and also because his orchestral episodes are without development, mere accents, hints.

"The composition is essentially monothematic and monotonal, which also results in a certain monotony, or at least a sombreness that does not always become dramatic tone. The recitative is well accentuated, well phrased, plastically moulded, has inflections of severity and tenderness. The chorus is normally based on the quartet, but at times the voices are divided. The writing is almost wholly homophonic, imitation being only initial, for antiphonic effect. Chromatic modulations are used chiefly for pathos. Certain choral pieces are especially fine for transparency and buoyant lightness."

Despite these reservations, the reviewer enumerates several passages in these first four parts which to him seem vigorous, poetic or inspired. In the Meditation, he finds especially happy the finale, with its traditional cantillation; in the Sanctification, the Adonai Sabaoth and the powerful Hallelujah; in the Silent Devotion, the suggestive expression of the chorus of adoration; in the fourth part, delicate mysticism of the orchestra in accompanying the dialogue of cantor and congregation.

Bloch at His Best

But for the Epilogue the Turinese critic has only praise. He believes it "brings back a Bloch in his best substance. Appropriately, the impulses and yearnings that throbbed in his most famous works are not reëchoed. A different dramatic fervor underscores the episodes here; it is of such intensity as to permeate the by no means brief composition. Unity of style is achieved. Under the Minister's recitation, the harmonies run, agile and colorful, renewing and conferring fresh enchantments to certain themes and rhythmic designs previously heard.

"The spirit, thus far subjected to chastening, frees itself; the material takes on new forms. With what passion is invoked the triumph of good, of peace; with what piety and hopefulness the departed are commemorated! Here Bloch becomes symphonic, as in his greatest pages, and transcends from reality to symbol. In short, soaring of distant voices, flaming words, invisible choirs, celestial echoes, rotation of spheres. Man listens ecstatically, and if he answers, it is his spirit more than his word that ascends to God."

Maganini Chamber Symphony Returns from Southern Tour

Quinto Maganini, in his first season as conductor of his own orchestra, the Maganini Chamber Symphony, has presented the organization in many localities. He recently returned from a tour of the South, during which they traveled in their own bus.

"By employing two drivers," Mr. Maganini told a member of the Musical Courier's staff, "we managed to cover our itinerary, in spite of encountering the worst storms in years. During one of the late and unlamented blizzards, we traveled from New York to Spartanburg, S. C. The journey took us thirty hours. However, we managed to get on and did not miss any engagements, although in one city we had to play by candle and kerosene light, all wires being down because of the weather."

Practically all the centres visited by Mr. Maganini and his men this season, he states, have asked for return concerts. Among their spring bookings is an appearance in April before the Haarlem Philharmonic Society of New York in a joint program with Giovanni Martinelli. On May 6 they will present the only orchestral broadcast in the series of nine radio features which the Elizabeth Sprague Coolidge Foundation is sending out under the sponsorship of the Library of Congress. The Maganini Chamber Symphony gives the last of these, and will play an all-American program, including works of Mary Howe, Roy Harris, Aaron Copland, John Powell and Mr. Maganini.

M. L. S.

Cummington School Offers Scholarships

The Cummington (Mass.) School (Katharine Frazier, director), is offering a limited number of scholarships this summer, some in part, some full, but available in each department. The scholarships are competitive. Candidates in the music field will be given an audition before a board of judges in New York City in May. Those living too far from New York to attend the audition may submit a recorded performance. The performance of one lyric piece of a movement from a sonata or classical concerto is required. All applications must be filed before May 1.

The Cummington School curriculum includes training in violin, under Hugo Kortschak; cello, Oliver Edel; piano, Frederic Tillotson; harp, Miss Frazier; ensemble playing, Hugo Kortschak; musicianship and appreciation, Miss Frazier; harmony, Miss Frazier; composition by arrangement with Aurelio Giorni; painting, sculpture and appreciation of art, Misha Reznikoff; writing, Sidney Cox; literature, Gerald Brace; fundamentals of appreciation, Miss Frazier and collaborators.

Milstein Closing American Itinerary

Nathan Milstein's current American tour will end with his appearance as soloist with the New York Philharmonic Orchestra on April 7, playing the Tschaikowsky concerto. Shortly after, the violinist sails for Europe, where at the end of April he will appear in London, Paris, Brussels and Scheveningen. In May he has been invited for a tour in Java. While in England he is to record the Goldmark concerto with the Royal Philharmonic Orchestra. At the official Goldmark Festival in Vienna three years ago it was Milstein who was chosen to play the violin concerto with the Philharmonic under Clemens Krauss. At this concert the Vienna Philharmonic presented him with a rare etching of Goldmark by Schmutzen, with an elaborate and complimentary inscription.

Goldenberg Offers Free Scholarships

Albert Goldenberg, Brooklyn violin teacher, a graduate of the Imperial Russian Conservatory of Music and assistant to Leopold Auer for a number of years, is offering two free scholarships to talented pupils. A committee of prominent musicians has been selected to make the awards. Applications for auditions may be sent directly to Mr. Goldenberg or in his name to the Musical Courier and should be received no later than April 15.

Mr. Goldenberg states that Harry Farbman, a former pupil of his, is at present fulfilling engagements on a concert tour through Europe. Another pupil, Irma Frisch, is giving recitals on a tour of the United States.

Curtis Institute Broadcast

On its twentieth weekly broadcast, March 29, the Curtis Institute of Music presented Jeanette Weinstein, pianist, student of David Saperton, Margaret Codd, soprano, pupil of Wilhelm von Wymetal in operatic acting, and Oskar Shumsky, violinist, student of Efrem Zimbalist. Vladimir Sokoloff, pupil of Harry Kaufman, was the accompanist.

Miss Weinstein played prelude and fugue in E minor of Mendelssohn, The Butterfly of Lavallée, and etude in C of Chopin. Miss Codd sang Il Dolce Suono from Lucia di Lammermoor of Donizetti, Elfenlied of Wolf, By the Fountain of Ware, and Voci di Primavera of Strauss. Mr. Shumsky played Song Without Words of Mendelssohn-Kreisler, Etude-caprice of Kreutzer-Kaufman, En Bateau of Debussy, La Chasse of Cartier-Kreisler, and the second movement from the quartet in D of Tschaikowsky.

Mrs. Guy Bush's Los Angeles Lecture-Recitals

Mrs. Guy Bush gave her lecture-recital, Musical Landscapes, at a salon musical under the auspices of Daisy Sinclair at the Figueroa Hotel, Los Angeles, on March 9, and repeated it for the Hostess Presidents Club at the Woman's Athletic Club on March 12. She also gave this program for the Ebell Club of 3,000 members on March 27, assisted by Grace Coffman Brewer, soprano, who sang several of Mrs. Bush's compositions. Mrs. Bush's new trio for women's voices, Lift Your Glad Voices, will be given at the Temple Church on Easter Sunday. This is said to be the largest Baptist church in the West.

Washington, D. C., Hears Abby Morrison Ricker

Among the recent appearances of Abby Morrison Ricker, of the San Carlo Opera Company, was one at the National Woman's Country Club, Washington, D. C., on March 17, when Mrs. Roosevelt was one of the patronesses. Miss Ricker also has sung for the Congressional Woman's Club, in February, for the Colonial Dames, on March 8, and for the opening of the new Seven Arts Club quarters on March 10.

Manski for Salzburg Festival

Dorothee Manski, soprano, of the Metropolitan Opera, has been reëngaged for the Salzburg (Austria) Festival performances this season. Isolde will be among her rôles. Arturo Toscanini, Richard Strauss and Bruno Walter are announced as conductors.

Barbara Blatherwick to Tour

Barbara Blatherwick, coloratura soprano, has signed a contract for a twenty weeks' concert tour of the United States next fall, beginning September 15.

Kiniya Summer Music Colony Announces Plans

Dolores Hayward, pianist, who studied with Philipp and Cortot in Paris, at the Hellerau School, Austria, and with James Friskin in New York, has organized the Kiniya Summer Music Colony, on Lake Champlain, Vt. Students at the colony have the advantage of sports, including swimming, golf, tennis and riding, that they may have the opportunity to enjoy a real vacation, combined with earnest study.

DOLORES HAYWARD,
from a sketch by Sondra Lewis

Miss Hayward has appeared in the chief concert halls of the metropolis, and has been associated with leading girls schools in the past, including the Harcum School, Bryn Mawr, Pa., Finch School, New York, and Bermuda School. Others on the staff of the Kiniya Summer Colony are Beatrice Horsbrugh, violinist, Auer exponent and graduate of the Brussels and Hanover conservatories, and head of the violin department at Georgie State College; Polly Korchein, of the Wigman Dance School, Germany, and former assistant to Harold Kreutzberg; Grace Wilder, drama, who studied under Gonzelle in Geneva and with Norman Bel Geddes in America.

There are practice cabins, and a studio barn in which the lessons are given. Some idea of the extent of the colony may be obtained from the fact that there are 218 acres of land, with two miles of shore frontage.

Harry Katzman, Violinist, Heard

Harry Katzman, violinist, one of the winners of the Walter W. Naumburg Musical Foundation prizes for 1933, has been active recently, appearing on several occasions in New York and New Jersey. On February 23 he was soloist at the Brick Church in New York City, and on February 25 at the First Presbyterian Church, Newark, N. J. He played as guest artist on March 8 at the Beethoven Club in East Orange, N. J. On March 5, in a joint recital with Caroline Gray, pianist, Mr. Katzman was heard in a program presented at the Women's Graduate Club of Columbia University, New York.

Dixon Appearing in the West

Frederic Dixon, American pianist, now on a Western tour, recently played in Ogden, Utah. On March 14 he gave a concert at the Brigham Young University at Provo, in the same state, and on April 17 will be heard at the Wilshire Ebell Theatre, Los Angeles.

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Music Notes From Coast to Coast

DES MOINES, IA.—Mary Ellen Wilson and Mary Olive Drennen, talented young pianists, pupils of Cornelia Williams Hurlbut, presented a recital at Mrs. Hurlbut's studio recently.

Lea Riedesel's piano students were heard in her Des Moines studio a short time ago.

Fourteen pupils of the piano class of Juliette Redfern appeared in recital.

Sigrid Strandgaard introduced the following piano students in a recent program: Frederick Koch, James Ritter, Everett Craft, Robert Koch, Jack Hartle, Robert Ritter, Harold Norem, Richard Koch, Carl Edwards, Homer Schauer, Earl Johnson and Jack Johnson, and Dolores Peterson, reader, assisted.

The first March meeting of the Fortnightly Musical Club was in charge of Mrs. Stewart Witmer and was devoted to the Dances of the New World. The participants were Mmes. James A. Cummins, Katherine Bray Haines, Cyrus Hunn, Arch Kreidler, Eugene Mannheimer, Oscar Neumann, Russell J. Pratt, Lenore Mudge Stull and Edgar Van Liew.

The Des Moines String Quartet initiated its first season recently at the City Library. This was the first in a series of three concerts, the second of which takes place on April 8 and the third on May 6. Members of the quartet are Robert McGrew and Grant Anderson, violins; Everett Gates, Jr., viola; Richard Cubbage, cellist.

Evilyn Mason's large class of piano pupils offered a successful musicale in Bondurant, Ia.

John Charles Thomas was greeted at his Des Moines recital in Hoyt Sherman Place by a jubilant, capacity audience, demanding encores on every possible occasion and receiving them. Thomas is a great artist. With ease he sang works of Giuseppe Torelli, Giovanni Legrenzi, Schumann, Brahms, Duparc, Massenet, and a final section devoted to Americans which included songs by Ernest Charles and Robert MacGinsey. The artist, a member of the Metropolitan Opera, gave a brilliant program. Every tone was true and beautifully produced.

Carroll Hollister furnished artistic accompaniment as well as playing excellently several piano compositions.

Hugh Beggs, concert pianist, was heard in recital on March 17 at Drake University, playing for a responsive audience. Mr. Beggs acknowledged several recalls with encores.

Piano students of Mary Dorn gave a musicale recently at Hoyt Sherman Place. The performers were Phyliss Stiver, Rose Anne and Madelyne Smith, Louise Henning, Louis Ford, Patty Penn, Raymond Stiver, Clinton Nichols, Stanley Todd, Evelyn Malson, Virginia Ramsay and Mildred Willey.

The fourth concert this season of the Civic Music Association brought another notable program by an eminent artist in Hoyt Sherman Place on March 20, Myra Hess, pianist.

It would be difficult indeed to select for special praise any single number. In technical expertness, power and brilliance, this performance represented one of the most enjoyable experiences of the listener's evenings. Enthusiasm never flagged and climaxed in a final ovation punctuated with many encores. M. P. H.

EL PASO, TEX.—The El Paso Symphony Orchestra played to a capacity audience at its third concert on February 26, with H. Arthur Brown, conductor. Two of Felix Mendelssohn's classic compositions were included on the program: The Italian Symphony and his overture, Midsummer Night's Dream, beautifully interpreted.

Vivaldi's concerto for four violins, played by Mr. Brown, Richard Davis, Judson Ehrbar and Earl McCoy, with Marguerite Hartsook, piano accompanist, was given a finished performance.

Courtney Proffitt, lyric soprano, was the guest soloist and interpreted Un Bel di Vedromo from Madam Butterfly. She was recalled for an encore.

Le Lac Enchante by Anatole Liadoff was one of the interesting compositions played by the orchestra. The concluding number, Rapsodie Espana by Emmanuel Chabrier, was understandingly received. It gave the conductor, Mr. Brown, every opportunity to finish the concert with a smashing climax.

An outstanding program offered by the MacDowell Club was enjoyed by an enthusiastic audience at the Women's Club Auditorium. It was entitled An Evening of Opera, with Florenc Watkins, Carlile Tucker, Claude Herndon and William Balch, soloists. F. W.

PHOENIX, ARIZ.—Adelaide Abbott, soprano, appeared in concert here on February 28. Possessing a coloratura voice of remarkable beauty, flexibility and wide range, she offered a well chosen program which displayed her voice to its best advantage. She was ably accompanied by Henrietta Lundquist.

Miss Abbott was entertained with a reception by the Phoenix Musicians' Club on March 5, following the regular semi-monthly program. Mrs. Charles R. Sterling, chairman, presented Dixie Yost, pianist; The Phoenix Chamber Music Ensemble (including Benjamin F. King, first violin; Ellsworth Stryker, second violin; Meridith Bishop, viola; Weltha Grahm Seide, cello; Leah Stanley Hurlburt, piano); Marie Merrifield, soprano; Rachel Marden, pianist; Ladies' Chorus, directed by Montague A. Machell, accompanied by Cora Lee Machell.

The Matinee Musicale Club of Casa Grande gave a reception in honor of Miss Abbott on March 12. The organization was hostess to the neighboring music sections for the annual Federation Day on March 14. Mrs. A. H. Kneale, acting state president, was a speaker, and a musical program was given.

A dramusical Following Foster's Footsteps will be presented on April 2. The annual MacDowell program is announced for the month of May, to be open to the public.

Mrs. Robert Denton, president of the Matinee Musicale Club, reports that the group has nearly doubled its membership this year.

American Women Composers was the topic of the Rubinstein Club of Safford at its meeting on March 1. Mrs. John D. Williams, founder and president, was hostess. Included on the program were Mrs. R. D. Lansden and Mrs. F. W. Butler, pianists; Mrs. Ethel Curry, soprano; Mrs. Charles F. Smith, contralto. The preceding meeting was devoted to study of Rubinstein, and several of his compositions were presented. The club entertained the high school assembly with an interesting program on March 2.

The Moszkowski Club of Safford, a junior group, was recently federated by its counsellor, Mrs. John D. Williams.

The Music Section of the Woman's Club at Globe (Mrs. Frederic A. Shaffer, president) is especially stressing American music this year, and several interesting and instructive programs on Indian music and art have taken place. An enjoyable affair was a picnic at San Carlos, where the group visited the Indian School. They were entertained by Mr. and Mrs. J. B. Kitch at their home. A tour of inspection was made through the school-hospital, dining-rooms and classrooms.

A musical program and a book review on the Zuni Indians were given in March. An earlier program featured Mr. Haurey of the Gila Pueblo of Globe, speaking on Indian Art and Textiles.

The Music Club and the Woman's Club sponsored Elenore Altman, pianist, of the University of Arizona, in concert on March 24.

Mrs. C. W. Adams will represent the club in the all-state musical program at the state convention. E. S.

RICHMOND, VA.—Lack of financial support for his Artists' Series has caused T. Michaux Moody, concert manager of several seasons, to abandon the remainder of his current series. Cancellation of local engagements included those of Efrem Zimbalist, Nelson Eddy and the National Symphony Orchestra of Washington, D. C. Mr. Moody had already presented several artists this season, and his retirement this month leaves about half of his concerts abandoned. This enterprising manager has brought many fine artists to Richmond and the lack of adequate support of his series this season is greatly deplored.

The directors of the Richmond Symphony Orchestra are in the midst of their campaign for subscribing members. Of the 250 desired, 144 have thus far been secured. Blythe Branch, president, has announced a public competition for the designing of an appropriate seal for the organization, the Richmond Academy of Arts to pass upon the submitted designs. Wheeler Beckett, conductor of the orchestra, is rehearsing the members of the CWA orchestra for a concert under his direction. Mr. Beckett addressed the members of the Highland Park Parent-Teachers' Association on March 20 on Music and the Child.

The Monte Carlo Ballet Russe was presented at the Mosque on March 6 in the Artists' Series of Mr. Moody. Three ballets were given, and the performance was acclaimed as the most brilliant of its kind in Richmond since Pavlowa appeared about ten years ago at the Academy of Music.

John Goss and his London Singers sang for the members of the Musician's Club at the Woman's Club on March 13. A wide variety of songs brought many moods. The flexibility of the voices and the versatility of the singers evoked enthusiastic approval.

Lois Davidson, young American soprano, appeared at the Woman's Club on March 5 in a costume recital and proved to be one of the most enjoyable artists in the season's series. Miss Davidson's fine talent for reproducing the mood and character of her various types, her costumes, delightful voice and mastery of languages, were highly complimented. Madalen Meredith played excellent accompaniments.

Waller Scott, soprano, William Roberts, violinist, and Ernest Mead, pianist, participated in a musical program given by the Junior Woman's Club of Ginter Park at the Community House on March 17.

Mr. and Mrs. Edward Naff, Mrs. Henry P. Garber, Mrs. Crosby Miller, Mrs. Harry Bear and Ruth Davis were heard in concert on March 14 at the Barton Heights Woman's Club. Mrs. J. H. Arbuckle was chairman of the program. J. G. H.

Dessoff Choirs Program Announced

The third concert of the Dessoff Choirs will be given in Town Hall, New York, on April 18. The Adesdi Chorus opens with a first performance in America of Ave Maria by Franz Philipp. For the first time in New York, Bach's cantata Christ Lag in Todesbanden will be sung by the A Capella Singers, accompanied by the Willem Durieux Ensemble, which also is to present two instrumental numbers conducted by Mr. Durieux. The Adesdi Chorus will then sing the Herbstlieder of Hans Gal, followed by Howard Brockway's Matin Song and two songs by Delius sung by the A Capella Singers. Several years ago at a festival of contemporary music in Europe, the Missa: Cause Nostrae Lactitiae by the young Dutch composer Mul, was heard. The work is for two-part soprano voices, accompanied by flute. It will be presented to America in this concert by the Adesdi Chorus. Kodály's Evening is to be sung by the A Capella Singers, and the program closes with the singing by the Adesdi Chorus of a first New York performance of Fticek veli da se senil bude, by Josip Slavenski.

Reading Orchestra, Led by Kindler, Gives Third Concert

READING, PA.—A large audience filled the Rajah Theatre on March 18 for the season's third concert of the Reading Symphony Orchestra, conducted by Hans Kindler, and with the Reading Madrigal Society (Willy Richter, director and founder) as an added feature. Instrumental numbers were by Wagner (prelude to Lohengrin), Tschaikowsky (Francesca da Rimini), César Franck's musical setting to the One Hundred and Fiftieth Psalm, and Johann Strauss (Wine, Women and Song). For the second of these, Mr. Kindler gave a brief explanation of the literary background of the music. The orchestra played with zest and brilliance, giving Mr. Kindler prompt and incisive response. His is a compelling baton, and under its musicianly sway the scores had vital projection, missing neither nuance nor consistency of treatment.

The Madrigal Society, with the orchestra's accompaniment, registered a notable achievement in its performance of the scene and prayer from Cavalleria Rusticana, Tschaikowsky's O, Praise Ye God, Gretchaninoff's Planting Flax, and Willy Richter's Kyrie Eleison. This last work is impressive for nobility of theme and the fidelity and dignity of the music writing. The chorus, which has forty-one members, sang with full-bodied, malleable tone, and sensitive expression.

The audience recalled both Mr. Kindler and Mr. Richter for many bows. The next concert of the Reading Symphony Orchestra, the last of its season, takes place on April 22, with William Maier, baritone, as the soloist. G.

Harriet Cohen's European Engagements

Immediately after Harriet Cohen's orchestral concert in Paris with Pierre Monteux and the Orchestre Symphonique de Paris she interpreted two concerti with Sir Thomas Beecham and the London Philharmonic Orchestra, played with Lionel Tertis offering the production of a new Bax work, officiated at an Elgar memorial concert, made a tour in the west of England, and gave a broadcast recital from the B. B. C.—all in the space of a fortnight.

Miss Cohen plays in Holland in Easter week, and then goes for a tour in Spain, which includes the performance of two concerti with the Orchestra Sinfonica of Madrid under Arbós. After Spain she returns to Paris for a recital on May 14, thence to England for a recital on May 18, to be followed by a holiday.

Alma Witek Returns to New York

Alma Rosengren Witek has returned to reside in New York, following a tour which took her to Illinois, Kansas and Oklahoma.

Mrs. Witek was first violinist of the MacDowell Club Orchestra during her residence in Boston, and soloist for the Music Appreciation Classes at Harvard University. Previous to that she was head of the violin department and conductor of the Ensemble Club orchestra of Baylor University, Waco, Tex., first violinist of the Frankfort-on-the-Main Symphony Orchestra, and member of the Witek String Quartet.

(Photo by Apeda.)
ALMA WITEK

Mrs. Witek has also made records for a London phonograph company. One record was made in Bayreuth to the accompaniment of the festival orchestra.

Mu Phi Epsilon Notes

The monthly musicale was given at the Mu Phi Epsilon clubrooms, New York, on March 11. Helen Van Loon, soprano, and Marian Anderson, pianist, presented the program. Both are students at the Juilliard Graduate School. Numbers by Torelli, Franz, Quilter and Schumann were performed. At the April event Byrd Elyot, violinist, will give the program.

Marion Kerby Heard in Palm Beach

Marion Kerby, contralto, and Hamilton Forrest, pianist, shared a program recently at Sandy Loam Farm, the residence of Hugh Dillman at Palm Beach, Fla. Miss Kerby's specialty are Negro exaltations and folk-songs of the Kentucky mountains. Two seasons previous, she appeared in similar numbers before a Palm Beach audience.

Caroline Gray, Pianist, Lecturing

Caroline Gray, pianist, is giving a series of twelve lectures in Steinway Hall, New York, on the Fundamentals of Music. These talks are under the auspices of the Layman's Music Courses. Miss Gray is also lecturing in a special series at the Institute of Musical Art, New York.

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Studio Notes

ESTELLE LIEBLING

In the new Jeritza show, Annina, which opened in Boston on March 10, are the following Liebling artists: Nina Dean, Ralph Jamison, Josephine Therese and Martha Wilkins.

Anne Roselle, soprano, is with the San Carlo Opera Company on its California tour.

Lucy Monroe, soprano, is to sing the rôle of Musetta in La Boheme on May 5 with the St. Louis Municipal Opera Company.

Nick Foran, baritone, has signed a five-year contract with the Fox Company, and his first appearance will be in the Fox Movie-Tone Follies.

A group of Miss Liebling's artists known as The Bohemians sang on the Pure Oil Hour over Station WJZ on March 10. This ensemble consisted of Erica Downs, Florence Leffert, Lois McLaughlin, Lucille Potter, John Dunbar, Ralph Hunsecker, Ross Lockwood, Jack Oakley, Maurice Simmonds and Garfield Swift.

Mr. Swift, baritone, sang on the Revolving Stage over Station WEAF on February 26, and Dorothy Miller and Sue Read appeared in the Morning Parade over the same station on March 15.

Ann Yardley, soprano, sings weekly over Station WEVD.

HELEN CHASE

Helen Chase is having an active season and a number of her artist-pupils have been fulfilling important engagements. Margaret Speaks was soloist with the Mendelssohn Club in February at the Waldorf-Astoria,

HELEN CHASE

New York, singing Voi La Sapete from Cavalleria Rusticana, April Rain, by Oley Speaks and Song of the Open, by Frank La Forge. Ralph McDowell, baritone, appeared with the Milford, Pa., Choral Club, contributing three groups. Nell Kinard, soprano, sang at the Mayflower Hotel, Washington, D. C., in January, and also at a historical celebration in the same city on March 10. She recently made a musical comedy short for Warner Brothers, Is This Love? with J. Arthur Murray.

Dorothy Greeley, Katherine Cavalli and Miss Speaks are still broadcasting on the Jack Frost Hour over WJZ and also on the Tydol Hour, under the title The Humming Birds.

Elizabeth Peyser, assistant to Miss Chase, is acting as assistant to the conductor of the American Opera Company, shortly to begin a tour of Canada.

The Metropolitan Trio, consisting of Walter Bartholomew, tenor, Mr. McDowell and William Turner, baritone, are singing over the air from several stations. Vera Gorska, mezzo-soprano, gave a program of Haydn songs at the Woman's Club of Leonia, N. J. Miss Chase is continuing her harmony and opera classes at her New York studios.

ADELAIDE GESCHEIDT

Artists from the New York studio of Adelaide Gescheidt are having an active season, with further engagements being booked.

Audrey Newitt, contralto, artist-pupil of Adelaide Gescheidt, was the guest on an international program given by the Upper Montclair (N. J.) Women's Club in February. On February 21 she appeared in a costume recital at the Cosmopolitan Club and was presented on March 1 at the New England Club in Montclair. She is soloist at the First Church of Christ, Scientist, in Orange.

Svea Wikstrom, twenty-one-year-old soprano, was soloist in January with the Montclair Symphony Orchestra at the Mount Hebron Junior High School. In February Miss Wikstrom was soloist at the Unity Church of Montclair. She is soloist at the Park Ridge Reformed Church of Bloomfield, N. J.

Helen Harbourt, soprano, was the guest soloist with the Apollo Club, Asbury Park, N. J. (Julius Zingg directing) on March 1. She is appearing with the Montclair Operetta Club in The Gondoliers on April 25, 26 and 27 in Montclair, and on April 28 in Princeton, N. J. Miss Harbourt is soloist at the First M. E. Church of Asbury Park.

Walter Schiller, basso, was soloist with the Lyric Club of Newark, N. J., in January. He is bass soloist at Old Trinity Church of New York City.

Harold Walker is to appear before the Chaminade Club of Hackensack, N. J., on April 9.

James Blauvelt, tenor, and Mary Walker, contralto, will be soloists with the Bluehill Club at the Heckscher Theatre, New York, presenting Utopia Limited, on April 13 and 14.

Harry Adams, tenor, is prominent in The Gondoliers with the Montclair Operetta Club, April 25, 26 and 27, in Montclair, and on April 28 in Princeton.

AUGUSTA COTTLOW

Augusta Cottlow, pianist and teacher, gave a recital at her New York studio on March 11. Miss Cottlow played the Chopin ballade in F minor and F sharp minor mazurka; Falla's danse, La Vida Brève; From a Log Cabin by MacDowell; Au Bord d'une Source (Liszt); Vale of Dreams (Griffes); and the Rachmaninoff prelude in B flat; concluding with the first impromptu in A flat of Chopin.

Miss Cottlow is a pianist of discrimination and matured art. Among the qualities which she brings to her interpretation are imagination, expert observance of nuance, and refinement of style. Technically, she is polished and possessed of an execution smooth and apparently effortless. The studio was crowded with an enthusiastic audience of pupils and friends who demanded encores, and several numbers had to be repeated.

J. B.

A. VERNE WESTLAKE

Frances Boyd, artist-pupil of Dr. A. Verne Westlake and accompanist for the Rockland Choral Society, played the Rubinstein D minor concerto at the Fortnightly Musicale of March 12 at the New York studio of Dr. Westlake. On March 20 she was heard by members of the Tuesday Morning Music Club of Nyack, N. Y., who met at Shadow Cliff, the home of Mrs. Harry Ford Smith. The next day Dr. Westlake gave his music appreciation lecture to an audience at his residence-studio. Several artists who were present took part, among them being Irene Hampton, pianist, and Leopoldo Gutierrez, tenor. Fred D'Elia, artist-pupil of Dr. Westlake, has been engaged to perform the C major concerto by Beethoven with the Paterson, N. J., Symphony Orchestra. F. W. R.

HALL-GRUEN

Piano pupils of Frances Hall and Rudolph Gruen gave a program at their New York studio on March 14. Those appearing were Maryanne Newman, Kurz Weil, Sylvia Schuster, Sarah French, Helen Stout and Leander Dell 'Anno, who played numbers by Haydn, Bach, Chopin, Mozart, Couperin and Brahms.

WALTER LEARY

Pupils of Walter Leary gave a program recently at his New York studio. Those appearing included Mimi Petrone, Dorothea Groletto, Mrs. Florence Dynes, Mary Coughlin and Gladys Elliott, all sopranos; Pat Brozil, tenor; William Gore, baritone; Jerome Leary, bass. Alice Nichols played accompaniments.

HENRY HOLDEN HUSS

Jeannette Wiedman, pianist and assistant of Henry Holden Huss, has been engaged by Eugene Goossens as soloist with the Cincinnati Symphony Orchestra. She was recently referred to as a pupil of Dr. A. Verne Westlake when she appeared as soloist at the Westlake Fortnightly Musicales, but is an artist pupil of Mr. Huss.

Cheney Directs Choral Service

Winslow Cheney, organist, directed Dubois' cantata The Seven Last Words at the Church of the Neighbor, New York, on March 25. The soloists were Elsie Ahrens DuVall, soprano, John Middelkoop, tenor, and Walter Plock, baritone. The chorus was made up of the combined choirs of the Church of the Neighbor and the City Park Branch of the First Presbyterian Church.

Activities of Pauline Pierce

Pauline Pierce, mezzo-soprano, was soloist at the Madrigal Concert given in the Casa Italiana of Columbia University, New York, on March 2. The program was sponsored by the departments of music and Italian of Barnard College. Miss Pierce sang

PAULINE PIERCE

Pergolesi's Salve Creator, a sacred cantata for mezzo voice, cembalo, violins and cello. The arrangement was made by Prof. Lowell P. Beveridge of Columbia University from an old manuscript which he had brought to this country, the only copy of that music available in the United States. Miss Pierce also sang in the quintet which presented a number of Italian and English madrigals.

On March 17 Miss Pierce appeared in a program presented at the concert hall of the Juilliard School of Music when she was soloist in Lambert's Rio Grande.

At the opera concert presented in the auditorium of the Juilliard Institute on March 22 under the direction of Alberto Bimboni, Miss Pierce sang the duet Ah, Leonora from Donizetti's La Favorita with George Britton, baritone.

On March 27 Miss Pierce was presented in recital at the club hall by the Prospect Club of Brooklyn.

Club Items

Society of New York State Women

Florence Foster Jenkins was soloist at the March 19 musicale given at Sherry's by the Society of New York State Women (Mrs. Daniel Pelton Duffe, president). She made a special hit with the aria from La Tosca, sung by her for the first time. Songs in Spanish and English were also on her program. Janet Tobbitt presented her Players of Shepherd's Pipes, with original poems by Catherine Cronin. Among those present were Essex Dane, playwright; Harriet Maconel of the Theatre d'Antwerp; Mmes. Nicholas Townsend, Sergei Gunin, Charles Parker and Helen Homer, Messrs. Harry Howard Braun and Nathan Price and Prince Irakli Orbeliani. F. W. R.

Drama Comedy Club

Katherine Fiqué, chairman of music, presented Harriet B. Riesberg as the only singer at the Drama Comedy Club matinee (Edyth Totten, president) in the Hotel Astor, New York, on March 23. Mrs. Riesberg was admired for her singing of Vissi d'Arte (Tosca), and songs by Monsigny, Tschaikowsky and Terry, adding Schumann's Spring Song at the end. Others on the program were Louise Muldner, formerly in Edwin Booth's companies; Ada Patterson, John Milton and Edwin Milton Royle, playwrights, and Emma Maak, poet. F. W. R.

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London Has Flood of Music Events

(*Continued from page* 5)

ist. Musically perhaps the final rondo is the best of the three movements. The sonata, played by two English artists, Harriet Cohen and Thelma Reiss, is unpretentious and not without charm although hardly an important addition to the composer's work. Both were excellently played.

Cassado also gave a recital with Giulietta von Mendelssohn Gordigiani at the piano. He revels in an extraordinarily large and beautiful tone and achieved an altogether superior performance of Bach's C major suite for cello alone.

Rachmaninoff and Colleagues

Preëminent among the pianists of the past week was Rachmaninoff, greeted by an admiring audience which filled the Queen's Hall to the last seat. There is hardly a pianist who can make a Steinway Grand sound better than Rachmaninoff, and even when he takes liberties with the music he is convincing—less so perhaps in Beethoven's Moonlight Sonata than in Liszt and Rachmaninoff.

Another prime favorite with the London public, Alfred Cortot, has been heard in a joint recital with the French baritone Charles Panzera, entirely devoted to Schumann. Cortot's best performance of the evening was the Carnaval, which was imaginative but not altogether festive. Mr. Panzera exhibited an exceptional voice and excellent diction in the complete Dichterliebe, whose romantic spirit, however, seemed far from his ken.

Elly Ney, a German pianist with a notable career, was decidedly not at her best in an exacting program comprising two Beethoven sonatas. The first movement of op. 57 in her version suggested a corruption of its title into "Apache sonata." In the Waldstein sonata she had the erudite but hardly tasteful idea of interpolating the familiar *andante* in F, on the presumption that Beethoven had originally intended it as a slow movement for this sonata. On second thoughts Beethoven discarded it, and second thoughts are usually regarded as best. But Mme. Ney evidently thinks otherwise.

Two young Germans, Kurt Appelbaum, a pupil of Schnabel, and Heinz Fischer, appeared in tremendously ambitious programs. Appelbaum emulated his master by giving us three Beethoven sonatas and the C major polonaise, op. 89, an attractive and rarely heard example of the master's work. Most impressive was the Hammerklavier Sonata, of which I have rarely heard so accomplished a performance by so young a pianist. Fischer, though less successful in Beethoven's op. 110, gave evidence of abundant powers in Schubert's Wanderer Fantasie.

Harriet Cohen Plays Bach and Walton

Harriet Cohen made a successful appearance as soloist with the London Philharmonic Orchestra under Sir Thomas Beecham, playing Bach's F minor concerto and the piano part in William Walton's Sinfonia Concertante for piano and orchestra. She is at her best in Bach, owing to an incisive and essentially musicianly style of playing; but she is also, of all English pianists, the most frequent champion of the works of her countrymen. Walton's spirited and at times very beautiful work is decidedly worth hearing.

Another English pianist, John Hunt, accompanied by chamber orchestra, played the Mozart E flat and the Bach A major concerti, to all accounts in a most creditable manner. He was supported by the Boyd Neel String Orchestra, a new organization of young players which is supplying a real need in London's musical life most successfully. At another chamber concert, under the auspices of the Royal Philharmonic Society, a new octet by Howard Ferguson, a young British composer of great promise, was played by the excellent Griller Quartet supplemented by first-class wind players. The work is unconventional, concise and full of spirit without being in any way extravagant.

The last of the season's Courtauld-Sargent concerts, discarding the usual orchestral fare, gave us a curious mixture of chamber music and recital of unrelated music, old and new. The Kutcher Quartet played Ravel and (with John Hunt) the Schumann quintet. With Leon Goossens (really the lion of the evening) they played a Mozart oboe quartet and Benedetto Marcello's oboe concerto (which Bach made into his D minor piano concerto, thus unwittingly misleading scholars into thinking the original was by Vivaldi). For good measure we also had Herbert Janssen, German operatic baritone, singing groups of Lieder in the approved self-conscious but otherwise oblivious style affected by handsome operateers (breathing in the middle of a word when it suits their epiglottis). Opera singers should never shed their disguise. (A question: why do song recitalists need their words-and-music in a little group of songs, when pianists and conductors can memorize sonatas and symphonies?)

Ansermet Conducts

While chamber music has rather overshadowed orchestral during the past fortnight, there have nevertheless been some outstanding examples of conducting. Foremost among them was Ansermet's guest appearance with the B. B. C. Orchestra. An expert in the modern field, Ansermet has in recent years become recognized as one of the great interpreters of the standard repertoire and his visits here are events of the most enjoyable kind. On this occasion (besides "accompanying" Szigeti in the Brahms concerto) he gave a performance of Debussy's La Mer that roused even a confirmed sceptic to admiration. He also had the temerity to play Elgar's Enigma Variations among the composer's fanatical compatriots and "get away with it." As a "novelty" Ansermet introduced a charming antique curio in the shape of a Gabrieli *"sonata pian e forte"* for brass, rescored for modern instruments instead of the obsolete sixteenth-century ones. It made quite a hit.

While this series of concerts is still going strong, those of the London Philharmonic and London Symphony are nearing their end. Beecham's Philharmonic Sunday concerts have two more weeks to go (at the last one he gave us, besides the works played with Harriet Cohen's collaboration, Beethoven's fifth and Tschaikowsky's Romeo and Juliet). Sir Hamilton Harty at the last concert but two of his L. S. O. series furnished vigorous readings of Mendelssohn's Italian and Brahms' fourth symphonies, besides sponsoring the Bax novelty recorded above. At the Royal Philharmonic Society's last concert of the season (there are four more), Sir Hamilton is to be the guest conductor and receive the society's coveted gold medal for his services to the art.

Dame Ethel Honored by the Queen

In the presence of the Queen, Sir Thomas Beecham conducted Dame Ethel Smyth's Mass in D and a selection of her other works at the Albert Hall in commemoration of the composer's seventy-fifth birthday. The work was revived here a decade ago after its first performance in the same Albert Hall in 1893. Its first performance was made possible through the influence of the Empress Eugénie and the Duke of Edinburgh (father of Rumania's Queen Marie), and yet it was cast aside and forgotten for thirty years. It was enough to make its composer a suffragette, if she hadn't been one already. But now at seventy-five she has her reward: we have heard more Ethel Smyth this season than any composer this side of the classics. For having been written in the glamorous nineties the Mass is astonishingly good.

Vienna Concert Life Again Normal

(*Continued from page* 5)

That eminent Viennese pianist and revered pedagogue, Paul Weingarten, head of the piano department in the State Academy, played to a packed house saturated with that indescribable something that the Viennese call *Stimmung*. Beginning with Brahms' C major sonata, op. 1, that peculiar aftermath of Beethoven's op. 106, the virtuoso proceeded to build up a program of great dimensions and taxing difficulty with ever-growing inspiration. In Beethoven's op. 109 he admirably differentiated the contrasts between the lyric and heroic elements. A Debussy bouquet of the less often heard pieces, sensitively nuanced, was fragrance itself. It is a rare concert in Vienna tha t brings together such a crowd of town celebrities and eminences and causes such a traffic jam on the way to the artists' room, for few artists enjoy Weingarten's popularity and eminence here.

Vocalists were especially plentiful of late. Within a short period we heard Alfred Piccaver, Elisabeth Schumann and Rudolf Watzke. The bulk of the latter's recital consisted of Lieder by Schubert, Brahms and Hugo Wolf, beautifully sung. Piccaver, on the other hand, exercised the seductive charms of the accomplished opera tenor in seldom heard arias.

A *Wunderkind* couple, Evi Wachter, pianist, and Fredy Wang, violinist, both prize-winners in recent contests, deserve more than a mention. Evi is ridiculously little. She plays Chopin and Weber specially arranged for her tiny hands with astonishing facility. Fredy is mature enough to interpret a Mozart concerto. Both had stormy success.

Wolf-Ferrari Opera Premiered

Wolf-Ferrari's opera, The Four Ruffians, was given in the State Opera for the first time and aroused much difference of opinion. The Viennese pride themselves to be rather authorities on comic opera, a *genus* of which they have a conception of their own. They are likely to judge foreign works of this kind rather severely.

Musical Art Management Corporation to Bring Raya Garbousova

Among the musicians already scheduled to make their bows to America in 1934-35 is Raya Garbousova, young Russian cellist. This artist was born in 1909 in Tiflis, in the Caucasian mountains. Her father, a member of the symphony orchestra of the city and a professor at Tiflis Conservatory, gave

(*Alban photo*)
RAYA GARBOUSOVA

her her first music training. When she was nine, little Raya was admitted to the State Conservatory of Music, where she studied the cello in the class of Prof. Mignar. At the age of fourteen, she was graduated with honors and sent to Moscow as the State of Georgia's musical prodigy.

She made a tour of Russia in a sequence of recitals. In Leningrad, one of those who commended her was Alexander Glazounoff. Next she began to make concert appearances outside of Russia, playing in almost every country of the continent. Germany, France, England, Spain, Italy, Austria and Holland, all have heard her before. Now, at the age of twenty-four, she is planning her American début. She will be presented here next season by the Musical Art Management Corporation.

American Academy Graduates Thirty-eight Actors

Frank Gillmore, president of the Actors Equity Association, handed thirty-eight young actors their diplomas at the graduation exercises of the American Academy, held March 21 in the Belasco Theatre, New York. Speakers were Rachel Crothers and Edwin M. Royle, playwrights. They gave practical talks, seasoned with advice based on many years' experience. Diplomas were given to the following:

Richard Anderson, Little Falls, N. Y.; Carter Blake, New York City; Marjorie Cameron, Jackson Heights, Queens; Virginia Campbell, Plaquemine, La.; Helen Canavarro, Honolulu, Hawaii; Hamlet Carabba, New York; Jean Casto, Jackson Heights, Queens; Mary Chamberlin, Lebanon, Ill.; Richard Clark, Chicago, Ill.; Hume Cronyn, London, Ontario; Francis DeSales, Brooklyn; Eugene Elden, Brooklyn; Edith Emerson, South Orange, N. J.; Betty Field, Morristown, N. J.; Collin Finn, New York; Lynne Fisher, Brooklyn; Sylvia Forrester, New York; Robert Gray, Brooklyn; Michelle Hadley, New York; Richard Harvey, New York; Drina Hill, South Norwalk, Conn.; Alice Howard, New York; J. Richard Jones, Berwick, Pa.; Alice Keogh, Omaha, Neb.; Consuelo Lembcke, New York; Kay Linaker, Pine Bluff, Ark.; Dorothy Lowell, New York; Richard MacKay, Braintree, Mass.; Paula Mason, New York; Olivette Patterson, New York; Mary Reilly, Freeport, L. I.; Tasi Rossmore, Long Beach, L. I.; Glenn Sherman, Brooklyn; Jean Thomas, Rockville Centre, L. I.; Marjorie Trent, Far Rockaway, Queens; David Windsor, Pittsburgh, Pa.; Emily Woodruff, Columbus, Ga.; Muriel Wright, Olean, N. Y.

Francis DeSales (Brooklyn) was the outstanding actor in the March 23 closing matinee, when Death Takes a Holiday was presented. Marjorie Trent (Far Rockaway, L. I.) scored in the rôle of Grazia. The others collaborating were Muriel Wright, Hamlet Carabba, Hume Cronyn, Jane Thomas, Olivette Patterson, Kay Linaker, Richard Clark, Michelle Hadley, David Windsor, Eugene Elden and Carter Blake.

F. W. R.

Ida Elkan in Lecture Series

Ida Elkan, prominent New York piano teacher, whose second volume of Technical Work in Ear Training for the Piano has just been published, will give a series of lectures in the Carl Fischer recital hall, New York, on five consecutive Wednesdays, from April 4 through May 2. These lectures are being offered in response to requests from teachers who want a course similar to the one Miss Elkan offered last year.

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David Mannes Music School

The Perolé String Quartet (Joseph Coleman, Max Hollander, Lillian Fuchs and Julian Kahn), gave the fifth concert in the chamber music series at the David Mannes Music School, New York, on March 18, playing the Beethoven F minor quartet, op. 95, and the Schubert A minor quartet, op. 29. The last concert in the series, a sonata program will be given on April 15 by David Mannes, violinist, and his son, Leopold, pianist. Mrs. Mannes, who with her husband toured this country extensively for many years as sonata recitalist, was originally announced as one of the performers for this concert, but is prevented from taking part by a fractured arm.

Frank Sheridan assisted Hans Weisse on March 19 in the sixth and last of a series of Monday night lectures at the school on Freedom in Music: Creeds and Problems of a Composer. The final evening was in the nature of an informal talk on Dr. Weisse's recent composition, variations and fugue for two pianos on the American popular song, Sweet and Lovely, during which the work was illustrated, first by individual variations, explained, and then by a complete performance. Many musicians were among those attending this first hearing of Dr. Weisse's new composition. C.

Peabody Summer Session Begins June 18

BALTIMORE, MD.—The Peabody Conservatory of Music, through its director, Otto Ortmann, announces that the conservatory will conduct its regular summer school session under the management of Frederick R. Huber. This season, which will be its twenty-third, opens on June 18 for a period of six weeks, closing on July 28. The teaching staff is drawn from the winter school faculty and its members are experienced both as pedagogues and artists. The curriculum of the school has been extended this year to include a course in cello by the Dutch cellist Bart Wirtz, and courses in school music by Henrietta Baker Low.

To accommodate the many students who desire to take advantage of the summer school, the board of directors of the Art Students Club, modeled upon similar organizations in New York and Paris, will keep the club open during the session for the women pupils. Baltimore offers many and varied interests to visitors, with its many important historical associations and its world-famed educational institutions.

The summer sessions of the Peabody Conservatory and the Johns Hopkins University, held practically at the same time, are so arranged that students of either institution may take supplementary studies at the other. The faculty at the Peabody Conservatory will be composed of Austin Conradi and Pasquale Tallarico, pianists, assisted by Carlotta Heller, Lubov Breit Keefer and Mabel Thomas; Frank Bibb, singing; Howard Thatcher, theory, harmony and composition; J. C. van Hulsteyn, violin; Louis Robert, organ; Frederick Erickson, vocal sight reading. In addition to the classes in school music under Mrs. Lowe, Mr. Conradi will conduct a class in piano interpretation, and Miss Heller, in teachers' training. Ear-training and accompanying will be taught by Miss Thomas. Arrangements have also been completed to continue the series of Sunday evening recitals which are planned for the summer school pupils and which have become important musical events in the city itself. B.

N. Y. School of Music and Arts

Rocco Giglio, violinist, was featured at the March 22 concert given at the New York School of Music and Arts, New York (Ralfe Leech Sterner, president). Mr. Giglio performed the Brahms sonata in D minor, sharing honors with Thomas J. Hughes, pianist. Fine breadth of tone and interpretation characterized their playing. Later Mr. Giglio played the Mozart concerto and pieces by Ravel, Kreisler, Debussy and Ries, earning applause for his innate musicianship and brilliant style. He studies with Paul Stoeving. Gertrude Arnold and Margaret Noonan, sopranos, Philip Horn and Frederick Koehler, tenors, gave vocal items, Mr. Horn pleasing in singing the Flower Song. Marie Logemann, of Fort Lee, organist, appeared for the first time, playing Södermann's Swedish Wedding March, showing the result of application and talent. Leo J. Galland, of New Brunswick, Can., performed a pastorale and chorale by Guilmant, closing with the *andante* from Tschaikowsky's fifth symphony. He showed expression and appreciation of the music, and unusual poise. F. W. R.

Publications

Recitation with Piano

Leaves from an Old Diary; music by Russel Wragg; words by Faith Vilas.

Eight brief *genre* pieces of a descriptive nature, which may be accompanied by the recital of the words or given as instrumental soli, are provided by Mr. Wragg. The American composer, who is known also as a pianist and pedagogue, writes with a knowledge of the potentialities of the keyboard. His style is a graceful, poetic one, and the works also make interesting studies in various problems of technic. The titles are as follows: Morning; Wild Strawberries; Grandma; When Mother Spins; The Cider-press; Wings; Candle-dipping, and Through Church Windows. Wild Strawberries and Wings are especially imaginative, and other numbers imitate the rhythmic motion of the cider-press and the spinning wheel. Of medium difficulty. (American Composer Publications; Carnegie Hall, New York.)

For Piano

Play Myself Book, No. 2; by Effa Ellis Perfield.

The second in a series of three little books containing what the author modestly styles "material for note-playing" develops her system of musical training at greater length. The sixteen pieces are extremely simple but artfully devised to attain "normal hand position with freedom from muscular tension," which "results in musical tones." It is the writer's contention that "playing without looking at the hands develops a fine sense of touch measurement, adjustment and judgment as to which finger should be used for maintaining physical freedom." This second volume of her series contains melodies that review the use of three fingers and introduces the fourth digit. The coördination of ear, eye and touch is the principal aim of this original and praiseworthy book. Picturesque titles and brief, descriptive verses introduce many of the pieces. (Effa Ellis Perfield, New York City.)

For Women's Voices

Ave Maria, anthem for three-part chorus of women's voices and three solo voices; by W. R. Chapman.

Dr. Chapman, known for his long activity as choral conductor at the Maine Festivals and also in New York, provides a melodious and finely harmonized setting of the traditional devotional text. The solo writing is for first and second sopranos and for mezzo (or alto). There is attractive interweaving of the solo voices with the semi-chorus. Not difficult, but the work abounds in dramatic effects. (Harold Flammer, Inc.; sole distributor, G. Schirmer, Inc., New York.)

Short'nin Bread, by Jacques Wolfe; arranged for three- and four-part chorus of women's voices by Wallingford Riegger.

These two arrangements of a popular humorous recital number in Negro dialect have been made with musicianly skill. The irresistible lilt and piquant staccato rhythms of this music, which suggests the old-time "hoe-down," add to the slyly mischievous words in producing a genial effect. The settings are for two sopranos and alto, or for two of each type of voice. (Harold Flammer, Inc.; sole distributors, G. Schirmer, Inc., New York.)

For Men's Voices

A Song of Ships, by Robert S. Flagler; arranged for three-part chorus of men's voices by Wallingford Riegger.

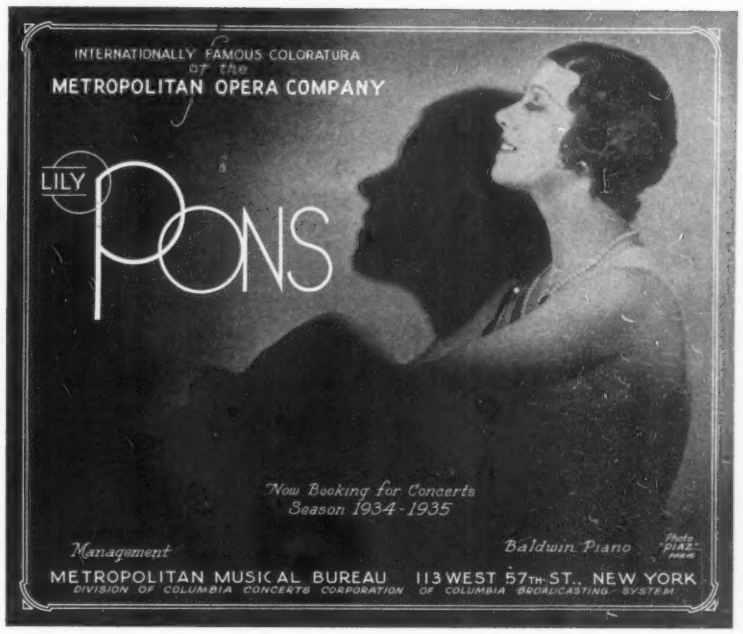
The stirring apostrophe to ships has a rousing lilt and a sturdy romantic quality. It should be suitable for all male choruses, for it is simple, vigorous and singable. The arrangement offers no harmonic snags. For two tenors and bass, with piano accompaniment. (Harold Flammer, Inc.; sole distributor, G. Schirmer, Inc., New York.)

Julia's Garden, by James H. Rogers; arranged for four-part chorus of men's voices by Fred H. Huntley.

Julia's garden and more particularly the lady herself are praised in discreet and gallant terms, with poetic, descriptive touches and a romantic note at the close. The music is animated, but of traditional character. The choral setting of the simple melody affords particular opportunities for the second tenors, who carry the melody in some passages while the first tenors and second basses hum an obbligato. There is a piano accompaniment. (G. Schirmer, Inc., New York.)

Brown October Ale, from Robin Hood by Reginald De Koven; arranged for four-part chorus of men's voices with optional piano accompaniment, by Carl Deis.

Now that drinking is again a respected pastime there will doubtless be a new demand for De Koven's well-mannered and hearty praise of ale. The tune is, of course, a household favorite—or was. The setting gives the main assignment to the two basses until the refrain is reached, when all join in the lusty praise of a beverage that extends the life span beneficently. (G. Schirmer, Inc., New York.)



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Press Comments

PAUL ALTHOUSE

Henriette Weber, writing in the New York Evening Journal, recently devoted several paragraphs to Paul Althouse: "Paul Althouse, who, this year, is once more a leading tenor of the Metropolitan, is another of the American boys who is putting the kibosh on that tiresome complaint, 'Why doesn't the Metropolitan give Americans a better chance?' The answer is that the Metropolitan DOES, every time a native-born son or daughter comes across with the goods in a true artistic sense. Look at Richard Crooks, for example, who came and was heard and conquered this season, and is already being groomed for all sorts of good things for next year.

"But we were talking about Paul. Well, the home town folks of Reading, Pa., are not going to forget their native son on his big night, which comes Friday, when he will assume for the first time one of the greatest tenor rôles in the repertoire—that of Tristan. The town is all agog, and a special train has been chartered to carry the local Kiwanis and Elks and Penn Wheelmen and Masons and the Reading Consistory and the Rajah Temple and their wives and sweethearts over here for the big event at the Metropolitan. Paul will make good, you can count on that."

FREDERIC DIXON

Following a recent concert appearance in Ogden, Utah, the Ogden Standard-Examiner said of Frederic Dixon's playing: "Frederic Dixon, American concert pianist, delighted another Ogden audience with a happily chosen and well-played program. The manner in which these friends of music received Mr. Dixon's offering demonstrated that he has become one of Ogden's most favored recitalists.

"Mr. Dixon has the happy faculty of making his concerts genuinely intimate occasions. Sitting at his piano, the artist relates briefly what the composer had in mind and provides hints to enhance the listener's appreciation. His personality removes the cold formality that marks too many concerts and there develops a fine sympathy between performer and listeners. Note must be made of the fact that Mr. Dixon is mighty popular with the younger piano students."

QUINTO MAGANINI

Quinto Maganini is bringing to a close his first season at the head of his own orchestra, the Maganini Chamber Symphony. Excerpts from the press of the cities in which they have played follow.

A headline in the New York World-Telegram read: "Maganini Hailed for Conducting." The New York Evening Journal: "They came and played and conquered." The New Yorker: "I commend Mr. Maganini and his orchestra to you for an evening of amiable entertainment." The New York Times: "Last night's house was very responsive. Mr. Maganini takes the audience into his confidence and pats it on the back with informal discourse and anecdote concerning the music to be played. He is discursive and amusing." The New York American: "The organization has earned the serious consideration of music patrons not only for its attractive combination of instruments and interesting ensemble work but also for the unique and delightful character of the programs presented."

The Poughkeepsie (N. Y.) Courier: "The Chamber Symphony of Quinto Maganini literally dazzled Poughkeepsie. Illuminated by Mr. Maganini's own footnotes the program brought home more stimulating music than you might expect to find on the concert platform these days. An invigorating excursion into fascinating fields of music, it warmed the audience to a rare pitch."

The Greenwich (Conn.) News and Graphic: "Seldom has there been heard here such a charmingly diversified program. Mr. Maganini is today recognized as one of the most remarkable young conductors." The New Paltz (N. Y.) Weekly declared that the town must have this orchestra back for another concert, and very soon.

ALMA WITEK

Alma Rosengren Witek, violinist, has returned to New York after a tour of Illinois, Kansas and Oklahoma. Among the press notices she received was one in the Wichita (Kans.) Eagle which said in part, "She is one of the most outstanding artists ever heard here." Later the same paper stated: "She charmed a large and appreciative audience, her program covering wide range, presented with skill, feeling and artistry. . . . She is at her best in numbers requiring unusual power and depth, is master of tonal quality and brings forth deep feeling from her instrument. She provided contrasts in lightness and spirit in a Ries adagio and a Spanish dance by Granados-Kreisler; a fourth powerful number played by her was Wieniawski's polonaise in D. . . . An outstanding item was Franck's sonata in A, which was marvelously executed."

Following her appearance as soloist at the Wichita College of Music another journal printed: "Her lovely interpretation of Chopin's nocturne in E flat won the hearts of her audience."

When Mr. and Mrs. Witek played the Bach concerto for two violins, in Boston, the Christian Science Monitor called it "the peak of the program, displaying unanimity of purpose and elegance of style." "Mrs. Witek surpassed in producing beautiful tones," said the Boston Post at that time. The Boston Evening Transcript: "Spontaneous applause followed the playing of the Bach concerto. Mrs. Witek has grown into a manner of playing which is a true replica of that of her husband."

EDWIN AND JEWEL BETHANY HUGHES

The recent Southern tour of Edwin and Jewel Bethany Hughes in a series of two-piano recitals which took them to Florida, Georgia and South Carolina was reviewed in many newspapers.

Under the caption, "Edwin and Jewel Bethany Hughes Captivate Hearers," the Augusta (Ga.) Chronicle said: "No artists have ever captivated an Augusta audience as did Edwin and Jewel Bethany Hughes in their two-piano recital Friday night. There was something gripping in the blending of their personalities, and their teamwork was amazing. The Mozart sonata was magically welded with perfect synchronization and superb musicianship. The interpretation of the Ravel tone poem, La Valse, was full of enchantment. The audience was literally swept off its feet by this tremendous number. Exceeding all publicity promises, the Hughes duo-piano recital was a musical event of large proportions. These pianists are artists of the first rank. Mrs. Hughes is a woman of alluring personality, and Mr. Hughes is a warm and human musician whose splendor of spirit permeates his playing."

The Augusta Herald wrote: "The warmth of the audience and the artists made this brilliant piano concert the outstanding musical event not only of this season, but of many seasons past. No audience could fail to take this pianistic couple to their hearts. There were no cold and chiseled outlines, there was nothing held back. All flowed freely, and enchantment held the hearers."

The Savannah (Ga.) Evening Press brought the following critical comment, under the heading, "Music Lovers Are Given a Rare Treat": "Two piano artists delighted a very appreciative audience last night, when Edwin and Jewel Bethany Hughes were presented at the Lawton Memorial Hall in a two-piano recital. They were in such complete and absolute sympathy with each other that their playing seemed to be the result of one mind, so perfect was the blending and interpretation of the selections, which made up a very splendid musical offering. In response to the enthusiastic applause at the close of the program, the artists played two additional numbers, the march from Casella's Puppazetti, which was most unusual, and the Arensky waltz, which was a delight. Savannah music-lovers had a most unusual and rare treat in the opportunity of hearing these two artists, and their appearance was one of the outstanding musical events of the season."

In Columbia, S. C., the State began its notice of the concert with the headlines, "Brilliant Work on Two Pianos; Artists Play as Though They Were One." The article continued: "The members of the South Carolina Music Teachers Association enjoyed a program of unique distinction last evening in a two-piano recital presented by Edwin and Jewel Bethany Hughes, artists of the first rank. Edwin Hughes is, of course, an established virtuoso, and Mrs. Hughes' ability was not discernibly inferior last evening. Together, they play as if their four hands were directed by one brain. Their numbers were fresh and unhackneyed, few of the audience ever having had the opportunity of hearing them before. The concert proved the climax of the annual meeting of the State Music Teachers Association."

The Tampa (Fla.) Morning Tribune, under the heading, "Two Pianists Win Encores at Concert," wrote: "Edwin and Jewel Bethany Hughes were presented by the Tampa Civic Music Association last night in one of the outstanding recitals of the season. These artists, playing a two-piano recital, brought to music-lovers in Tampa a form of music seldom offered here, and proved themselves to be masters of duo-piano playing. There was not only mechanical accuracy in their performance, but unified spirit and interpretation. They won rapt attention and enthusiastic encores from their audience. The rhythmical delicacy of the Mozart sonata was presented with unbroken unison. Ravel's intricate and difficult La Valse vied in effectiveness with Chabrier's Rhapsodie España, and both were interpreted with an artistry that brought out the full possibilities of two-piano playing. Charles Repper's tango, The Dancer in the Patio, was enthusiastically encored, and at the close of the program, the pianists reappeared generously with three additional encores, Casella's march from Puppazetti, and Arensky's waltz and scherzo. Music-lovers will doubtless remember Mr. and Mrs. Hughes as having offered one of the finest programs that has been given here."

ALEXANDER BRAILOWSKY

Alexander Brailowsky's recent tour of Italy brought him favorable comment in the press of that country. Il Piccolo di Trieste said: "Brailowsky lighted up the magic world of Chopin with the most vivid sensibility and intelligence . . . singularly expressive moments, such as only a great artist can conjure up from the keyboard. In the G minor ballad . . . we found the potent pianist who stamps a profound imprint of himself in an interpretation. . . . Brailowsky can also play with enchanted delicacy, in a luminous transparency of tone; of this we had the delicious sensation in his rendering of the tarantella and the A flat waltz."

L'Ora (Palermo): "A pianist of not mere brilliancy, but of cutting, often eruptive incisiveness, he prefers, to the warm intimacy of song, the excited onrush of dense rhythmic intricacies; round and velvety tones, delicate and iridescent pianissimi, chords of every gradation of intensity, of sonorous and metallic definition . . . in his pianissimi, remarkable for evenness and limpidity, he brought out in precise and clean-cut relief every contour, making jewels of precious purity of some Chopin readings (especially the nocturne and the two etudes given as encores), and likewise the two Scarlatti pieces and the Jeux d'Eau of Ravel. . . . The auditorium of the Teatro Massimo was crowded with an elegant audience, including the leading city authorities . . . high enthusiasm and prolonged applause."

Il Popolo di Roma: "In the music of Liszt, the performer scored a noteworthy success, thanks to the power of his touch, which enabled him to secure a close adherence to the Lisztian style, especially in the Second Hungarian Rhapsody, greeted at the close with lively plaudits and requests for an encore."

JOSEPH SZIGETI

When Joseph Szigeti played the Debussy sonata in Manchester on February 8, the Manchester Guardian critic, Neville Cardus, wrote: "At once his violin became as though heard through mists: the note of enchantment was sounded; the body of the instrument might have been a sea-shell to which Szigeti was listening. The sonata is the *tour de force* of a composer who did not naturally think or feel in terms of classical shapes and contrasts. But Szigeti got the genius out of the music. We were in a romantic air; the isle was full of noises, sounds and sweet airs and twanging instruments. Szigeti is the complete violinist; he will give satisfaction in a great number of different composers. He has no mannerisms which he brings by rote to this music and that. He absorbs a work with his imagination, and his technic is the swift and delighted and penetrating servant."

WILSON ANGEL

Wilson Angel, baritone, artist-pupil of Enrico Rosati of New York, recently appeared in Philadelphia as soloist with the Matinee Musical Club. The Philadelphia Evening Bulletin said: "Mr. Angel, as assisting artist, was received with considerable enthusiasm. His charm of manner, ease of singing, the resonant beauty of the smooth flowing tone of his voice and the excellence of his enunciation all contributed to the enjoyment of his performance of a group of songs which included Du bist die Ruh, Schubert; Drink to Me Only, and the aria Il Lacerato Spirito from Verdi's Simon Boccanegra."

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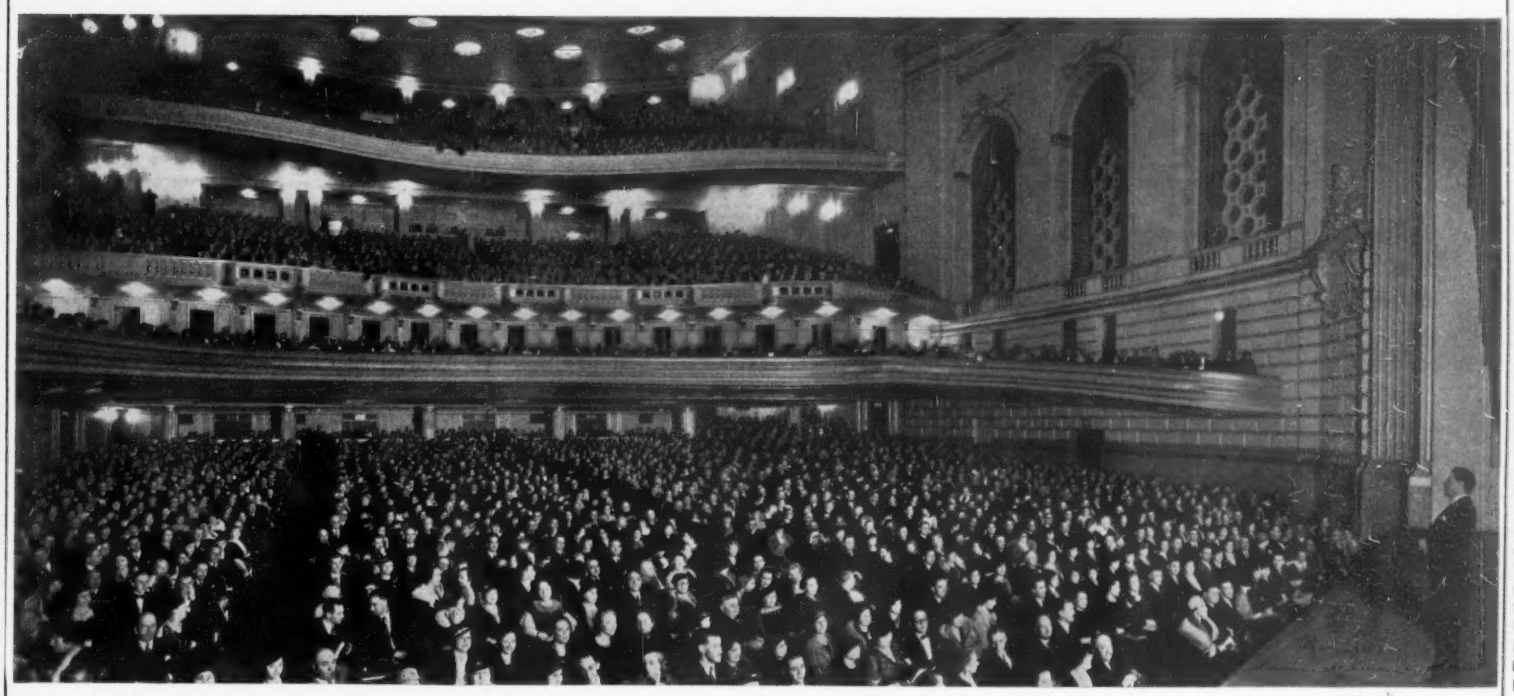
BARRÈRE-SALZEDO-BRITT
will be heard in recital at Town Hall, New York, on May 8.

JOHNNIE HEREFORD LAMBERT,
organist, appeared in joint recital with Margaret Roberts, soprano, before the Louisiana Club at the Waldorf-Astoria, New York, on March 16 (Photo by E. F. Foley.)

VINCENT MATTINA'S
engagements include New York appearances as baritone soloist at the Barnard Club, Columbia University, York Club, Dr. Westlake's musicales, Actors' Dinner, Soroptimist at Sherry's, broadcasts at Hotel Commodore, WINS, La Traviata at the same station, March 15, and in Mercadante's Seven Last Words at St. Michael's P. E. Church on Good Friday. He studies with Mrs. William Neidlinger of New York.

(Photo of Miss Moore by Schafer; Mr. Johnson by M. I. Boris; Miss Bampton by Carlo Edwards.)
THE METROPOLITAN QUARTET,
(left to right) Grace Moore, soprano; Edward Johnson, tenor; Rose Bampton, contralto; and Richard Bonelli, baritone. This ensemble, giving a program of solos, duets, trios and quartets from their extensive operatic repertoire, will open in Newburgh, N. Y., on October 18, and close just before Thanksgiving. Among the cities which have already contracted for them are White Plains, N. Y.; Montreal, Buffalo, N. Y.; Toronto, London, Ont., Columbus, O.; Louisville, Ky.; Grand Rapids, Mich.; Minneapolis, Minn.; St. Louis, and Hartford, Conn.



THE CROWDED AUDITORIUM WHICH GREETED TITO SCHIPA AT HIS RECENT SAN FRANCISCO RECITAL. (Photo by Morton.)

(See Inside Front Cover for Additional News Pictures)

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